

# BACONIANA.

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## “GOD SAVE THE QUEEN.”

THE words penned by the great “Shakespeare” in prophetic praise of “Golden Eliza” are so beautifully applicable to our “Diamond Victoria” that I feel I owe no apology to the readers of BACONIANA for their insertion at this present juncture.

“She shall be

“A pattern to all princes living with her,  
“And all that shall succeed ; Saba was never  
“More covetous of wisdom, and fair virtue,  
“Than this pure soul shall be : all princely graces,  
“That moved up such a mighty piece as this is,  
“With all the virtues that attend the good,  
“Shall still be doubled on her : truth shall nurse her,  
“Holy and heavenly thoughts still counsel her :  
“She shall be loved, and feared : her own shall bless her,  
“Her foes shake like a field of beaten corn,  
“And hang their heads with sorrow ; good grows with her :  
“In her days every man shall eat in safety  
“Under his own vine, what he plants ; and sing  
“The merry songs of peace to all his neighbours ;  
“God shall be truly known ; and those about her  
“From her shall lead the perfect way of honour,  
“And by those claim their greatness, not by blood.  
“— She shall be, to the happiness of England,  
“An aged princess ; many days shall see her,  
“And no day without a deed to crown it.”

*Henry VIII.*, Act V., Scene IV.

## ANOTHER CONCEALED POET OF THE ELIZABETHAN AGE.

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**F**EW people have troubled themselves to find out that the sixth Earl of Derby (born 1661) was a concealed poet, and *no one* has pursued the subject in order to find out what he wrote, or how, when, and where he wrote it. Yet I cannot but think that a search might prove highly interesting and might be productive of astounding results.

It has been said that if a document could be produced (and proved to be absolutely genuine) saying, "I, William Shakspeare of Stratford-on-Avon did *not* write any of the plays attributed to me, but——, under the name of 'Shakespeare,' *did*, three quarters of the English-speaking people would not believe it! but even these of little faith must find it hard to go against State paper evidence.

In two letters written by one George Fenner, one to his partner at Antwerp, Balthazar Gibels; the other to Sir Humphrey Galdelli, at Venice, we read this astounding statement: "Our Earle of Derby is busye in penning comodyes for the common players;"—and: "The Erle of Darby is busyed only in penning comedies for the common players." Both these letters are to be found in the Domestic State Papers, Elizabeth, vol. 271, Nos. 34 and 55. And now to some facts about this writer of comedies. William Stanley, afterwards sixth Earl of Derby, was sent to St. John's College, Oxford, at the age of 11 in company with his elder brother, Ferdinando, Lord Strange, and his younger brother Francis. At the age of 21 he went to travel in France with his tutor, Richard Lloyd, a relation of the celebrated Dr. Dee, who he introduced to young Stanley, and through whom the Earl may have acquired that knowledge of divination and medicine found in the reputed Shakespeare plays.

Derby visited in turn France, Spain, Italy, Germany, Egypt, the Holy Land, North Africa, and Constantinople, where he was thrown into prison by the Sultan. After his release he visited Russia, and at Moscow is said to have met again with Dr. Dee, who informed him that his father had been dead for eight years, and his brother for one, and that he was consequently Earl of Derby. This story we find in "The History of the House of Stanley," but unfortunately for its

veracity, certificates give the date of the death of the fourth Earl as 1593 and of the fifth (William's elder brother) as 1594; we also find that Dr. Dee was not in Russia after 1566. A Ballad written in 1800 (?) on the subject of young Stanley's travels, states that he was away for 21 years and that he penetrated as far as Greenland; but one feels more disposed to go by Mr. Greenstreet, who calculates that he was away 11 years, starting in 1582 at the age of 21. He is said to have revisited England shortly before his father's death, and then joined in the war in the low countries until his brother's untimely death in 1594 (supposed, and with apparently good reason, to be by poison) recalled him to take up the duties appertaining to his position. During the father's lifetime "Ferdinando" had set up a troupe of players, amongst whom was *William Shakespere*.

In 1584, after William had quitted Spain, there came out a book entitled "The Story of the Nine Worthies," written by Richard Lloyd. The pageant therein described was subsequently worked up into the play of *Love's Labour's Lost*, which takes place in France and Spain, and in which the characters masquerade as Muscovites or Russians.

Richard Lloyd, the author of the book on the worthies *and tutor to Stanley*, was taken off in it under the character of Holofernes, and very faithfully too, if one may judge of him from one of the few letters of his extant, written in just the same queer pedantic admixture of English and Latin put into the mouth of Holofernes, *even the same phrases being used*. That William Stanley was the "gentle Willy" of Spencer's lines can well be; they were relations and friends, and Stanley's sister-in-law was sung of by Spencer as "Sweet Amarillys." I have a good deal more to say as to the possibility of William Stanley being the author of the "Shakespeare" plays which must be put into a future article, but one or two points I must just touch on now, one—that as to *handwriting*; all that Mr. Donnelly, Mr. Reed, and others say about the handwriting of *Bacon* as compared with that of "the man of Stratford" applies equally to William Stanley, who wrote a beautiful and scholarly hand. The other, that William, sixth Earl Derby, ceded his possessions to his son James in 1637, and retired to his "cell" hard by Chester; where for five years he would have had leisure to pursue his literary work; a leisure wanting in the life of Francis Bacon, and which is one of the strong



arguments against his having produced such *immense* works as the plays. This son James married Charlotte de Tremouille, "the Queen of Man," celebrated for her heroic defence of Lathom House and also for her highhanded condemnation of William Christian.

The Derbys were sufficiently near the throne of England to be cordially detested by Elizabeth. William Stanley's mother was a daughter of Charles, Duke of Brandon by Mary, sister to Henry VIII; so he was Elizabeth's "Welsh nephew," and that she did not love him is evident from the fact that before he went to college (at the age of 11!) she was rancorous about something the child had said or done, and it was not till *James I.* ascended the throne that the Earl could get possession of his kingdom of Man, the *rights* to which he had bought from his nieces *years* before; so Derby, Bacon and the *writer of the plays* were all three unfriendly to Elizabeth, and *Derby* had a very strong reason for being so!

William Stanley came of an highly intellectual race, and his brother, the ill-fated Ferdinando, was an *acknowledged poet*. By descent or marriage he was related to most of the noble families of England.

More than a hundred years after his death, his then successor showed that he had inherited his ancestor's love of the stage by marrying an actress. *His* son was celebrated for his wide knowledge of Zoology, and his *grandson* for his masterly transaction of the *Iliad*.

And so to the present day—a race of statesmen and politicians, but above all of *scholars* and *authors*, rejoice in the possession of an ancestor who, without doubt, was a man of great learning, and who I, at least, confidently believe, was the greatest Poet and Playwriter that England has ever had.

T. U. D

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# A FEW EXAMPLES OF THE PECULIAR ASSOCIATIONS OF CERTAIN WORDS AND IDEAS IN BACON'S PROSE AND IN THE SHAKESPEARE PLAYS.

## PART I.

### ABRIDGE. ABRIDGEMENT.

ABRIDGING powers and means.—*Let. Life*, i. 150.

The commandment of the sea is an abridgement . . . of an Universal Monarchy.—*Let. Life*, i. 132.

Abridged from such rate (of expense).—*Mer. Ven.* i. 1.

This fierce abridgement hath to it circumstantial branches.

—*Cymb.* v. 5.

### ACCIDENTS OF TIME—LIFE.

The accidents of Time.—*Let. to Villiers*, 1616.

Accidents of life.—*Let. to Cecil*, 1616.

The king was much moved with this unexpected accident.

—*Hist. Henry VII.*

Moving accidents by flood and field.—*Oth.* i. 3, *see Ib.* i. 1, v. 1.

The shot of accident nor dart of chance.—*Oth.* iv. 7.

Uncharge the practise, call it accident.—*Ham.* iv. 7.

Nothing pleaseth but rare accidents.—1 *Hen. IV.* i. 2.

&c.

### ADVANTAGE OF YOUTH—TIME.

Use the advantage of your youth, and be not sullen to your fortune, &c.—*6th Counsellor, Gesta Grayorum.*

Such as took a little poor advantage of these latter times.

—*To Mr. Matthew*, 1620—1.

Take . . . the first advantage of better times—*Digest of Laws*, 1622.

Yet hath Sir Proteus . . . made use and fair advantage of his days, &c.—*Two G. Ver.* ii. 3.

Take advantage of the absent time.—*Rich. II.* ii. 3.

Advantage feeds him fat while men delay.—1 *Hen. IV.* iii. 2.

Take all the swift advantage of the hours.—*Rich. III.* iv. 1.

The advantage of the time prompts, &c.—*Tr. Cr.* iii. 2, & *see* ii. 2, 204.

We lose advantage which doth ever cool  
T' absence of the needer.—*Cor.* iv. 1, & ii. 3, 197.

Take advantage on presented joy, &c.—*Ven. Adonis*, 68.

#### ADVERTISEMENT FOR WARNING.

I did not forbear to give my lord faithful advertisement, &c.

—*Apology concerning Essex*, and in *Lopez Case*, and *Observ. on Libel*.

He doth give us bold advertisement.—1 *Hen. IV.* iv. 1.

We are advertised by our loving friends.—3 *Hen. VI.* v. 3, and  
2 *Hen. VI.* iv. 9, 23.

&c.

#### CAUTERIZE.

The great Atheists indeed are hypocrites, which are ever handling holy things without feeling, so as they must needs be cauterized in the end.—*Ess. Atheism*.

Speak and be hang'd,  
For each true word a blister; and each false  
Be as a cauterizing to the root o' the tongue  
Consuming it with speaking.—*Tim. Ath.* v. 2.

#### CAVEAT.

Hereof they have *caveats* enough.—*Adv. L.* i. 1.

He gave him a special *caveat*.—*Hist. Hen. VII.* and *Let. to Cecil*, 1594, and twice in *Speech of Lopez Treason*.

*Caveto* be thy counsellor.—*Hen.* V. ii. 3.

#### CHECK TO SPEECH.

Seneca giveth an excellent check to speech.—*Adv. L.* ii. 1.

Be checked for silence, never taxed for speech.—*All's Well* i. 1.

#### CIRCUMSTANCE.

To use *too many circumstances* ere one come to the matter, is wearisome; to use none at all, is blunt.—*Essay* 32.

So by your circumstance, you call me a fool—

So by your circumstance, I fear you'll prove.

—*Two G. Ver.* i. 1, and iii. 2, 30, 38.

You know me well, and herein spend but time

To wind about my love with circumstance.

—*Mer. Ven.* i. 1.



Why this peroration with much circumstance?—2 *Hen. VI.* i. 1.

#### CIRCUMVENT—CIRCUMVENTION.

A man should not rest . . . upon practice to circumvent others.

—*Obs. on Libel.*

This might be the pate of a politician. . . one that would circumvent God.—*Ham.* v. 1.

Wisdom . . . which lays all its hopes in the circumventing of others.

—*De Aug.* viii. 2.

By cunning and circumvention they have gotten the seven years' lease.—*Fee-Farming*, 1612.

Wit which short-arm'd ignorance itself knows is so abundant scarce, it will not in circumvention deliver a fly from a spider.—*Tr. Cr.* ii. 3.

*Compare:—*My brain, more busy than the labouring spider,  
*Weaves tedious snares to catch mine enemies.*

—2 *Hen. VI.* iii. 1, and *Rich. III.* i. 3, 243; *Oth.* ii. 1, 169.

#### COMMON—POPULAR.

I say I reckon myself as a common, not *popular* but *common*; and as much as is lawful to be enclosed of a common, so much your lordship shall be sure to have.—*To Essex*, Oct., 1595.

Art thou base, *common* and *popular*?—*Hen.* V. iv. 1.

#### DIGEST INTO A METHOD.

Another diversity of method . . . is the delivery of knowledge in aphorisms, . . . illustrating it with examples, and *digesting it into a method*.—*Advt. L.* ii. 1, ref.; *De Aug.* vi. 2.

He called it an excellent play . . . *well digested* in the scenes . . . an honest *method*, as wholesome as sweet.—*Ham.* ii. 2.

#### DIGESTION SOUR.

As his majesty first conceived, I would not have it stay in his stomach so long, lest it should *sour in the digestion*.—*Let. to Villiers*, May 5, 1616.

Things sweet in taste, prove *in digestion sour*.—*Rich. II.* i. 3.

#### EDGE REBATED.

Justice, with but the *edge* and *point* taken off and rebated.

—*Of Essex*, 1599.

One who never feels  
The wanton stings or motions of the sense,  
But doth *rebate* and *blunt* his natural edge  
With profits of the mind.—*M. M.* i. 4.

#### EXTRAVAGANT SPIRIT.

You may doubt the springing-up of a new sect, if there should arise any *extravagant and strange spirit*.—*Ess. Vicissitude*.

I have . . . a foolish, *extravagant spirit*.—*L. L. L.* iv. 2.

The *extravagant and erring spirit* hies to his domain.—*Ham.* i. 1.

An *extravagant and wheeling stranger*.—*Oth.* i. 1.

#### FAMILIAR AND HOUSEHOLD.

Private and Particular good falleth into the division of Active and Passive: for this difference of God (not unlike to that which amongst the Romans was expressed by the *familiar or household terms of Promus and Conduis* is formed also in other things.—*Adv. L.* ii. 1; *De Aug.* vii. 1.

Our names, *familiar* in their mouths  
As *household words*.—*Hen. V.* v. 3.

#### FIGURES IN ALL THINGS.

Hence in the first ages . . . *all things* abounded with *fables, parables, similes, comparisons, and allusions*.—*Wisdom of the Ancients.* Pref.

For there's *figures in all things*.—*Hen. V.* iv. 7.

#### HURT MINDS.

Opinions that depressed or *hurt the mind*.—*De Aug.* ii. 13.

Sleep . . . balm of *hurt minds*.—*Macb.* ii. 2.

#### INJURIES OF TIME.

Things secured from the *injuries of time* are only our deeds and our works.—*De Aug.* viii. 2.

The *injuries of a wanton time*.—1 *Hen. IV.* v. 1.

*Injurious time* now, with a robber's haste  
Crams his rich thievery up.—*Tr. Cr.* iv. 4.

LURK (almost always associated with Evil).

There *lurk* at intervals *falsities or errors*.—*Nov. Org.* i. 118.

If there be *Recusants*, it were better they *lurked* in the country than here in the bosom of the kingdom.—*Charge to the Court of the Verge*, 1611.



Some *lurking passion or hidden lust*.—*Ess. Dionysius*.

Here *lurks a treason*.—*Tit. And.* ii. 2 and *Hen V.* i. 1.

*Danger lurks*.—3 *Hen. VI.* iv. 7.

*Ugly treasons lurk*.—1 *Hen. VI.* v. 3.

Mute *wonder lurketh* in men's ears.—*Hen V.* i. 1.

In each grace . . . there *lurks* a still and dumb-discoursing *devil*.  
—*Tr. Cr.* iv. 4.

#### LINEAMENTS AND BRANCHES.

I have thought it good to lay before you all the *branches and lineaments* and degrees of this union.—*Touching the Union*.

Let it answer every strain for strain

As thus for thus, and such a grief for such,

In every *lineament, branch, shape* and form.

*Much Ado* v. 1.

#### PICK QUARRELS, &C.

Upon a *quarrel picked*, Squire was put into the Inquisition.—*Let. of Squire's Conspiracy*.

*Pick* strong matter of revolt.—*John* iii. 4.

The king is weary of such *picking grievances*.—2 *Hen IV.* iv. 1.

No awkward *claim picked*.—*Hen. V.* ii. 4.

#### PIECE OF WORK.

How shall we prove against their denial? *It is an endless piece of work*.—*Sp. of Undertakers*, 1614.

A *piece of work* that will make sick men whole.—*Jul Cæs.* ii. 1.

What a *piece of work* is man!—*Ham.* ii. 2, and see iii. 2, 47.

'Tis a *knave's piece of work*.—*Ham.* iii. 2, 25.

'Tis a *likely piece of work*.—*Oth.* iv. 2, and see *Ant. Cl.* i. 3, 159.

#### POSSESSION—RIGHT.

Whether as having former *right* to it or having it then in fact and *possession*.

I mean to take *possession* of my *right*.—3 *Hen. VI.* i. 1.

My *right* must my *possession* be.—2 *Hen IV.* iv. 4.

Our strong *possession* and our *right*.

Your strong *possession* with much more than your *right*.—*John* i. 1.

## PROPORTION KEPT.

When circumstances agree, and *proportion is kept*, &c.—*Advice to Rutland*.

Time is broke, and *no proportion kept*.—*Rich. II.* v. 1.

## QUIDDITY.

Heat itself, its essence and quiddity is motion, and nothing else.—*Nov. Org.* ii. 20.

Note the connection exhibited in this section with natures *restrained and obstructed and kept within bounds by other natures : of the flame and excitement, the vehemence and violent motion of heat, its easy communication, one thing heating another, with a tendency to self-expansion*, and compare the description of each other by Falstaff and Prince Hal, in which occurs:—

How now, how now, *mad wag!* What, in thy quips and *thy quiddities*.—1 *Hen IV.* 2, i. 63.

The skull of a lawyer? Where be his quiddits now?—*Ham.* v. 1.

## QUIETUS EST.

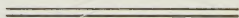
Your last two acts which you did for me in procuring the release-ment of my fine, and my *quietus est* I do acknowledge.—*To Buckingham: Cir., Dec., 1621.*

I may not forget to thank your Majesty for granting my *quietus est*.—*Memorial to the King, Mar., 1622.*

For who would bear the whips and scorns of time

When he himself might his *quietus* make  
With a bare bodkin?—*Ham.* iii. 1.

Her audit, though delayed, answered must be,  
And her *quietus* is to render thee.—*Sonnet 126.*



## ELEMENTARY BACONISM.

## PART II.

## INTERNAL EVIDENCE.

IN a brief compass we endeavoured in April last to answer a question proposed to the Bacon Society by an opponent:—

*“Setting aside all negative and inferential evidence, what direct and circumstantial testimony can be brought to prove your case?”* It will be observed that in this proposed investigation all evidence was to be discarded, which is of the kind used by “Shakespearean” critics and commentators, when endeavouring to prove connection between the man William Shaksper, and the plays called “*Shakespeare*.” Such evidence, is indeed, almost entirely “negative and inferential;” and may be said to be written for the most part in the subjunctive mood. William Shakspeare, *may, might, could, or perhaps* did, this and that. “*Probably,*” or “*surely,*” such and such *must* have been the case. All “circumstantial” arguments in favour of Shaksper’s authorship are “*negative and inferential.*”

Then as to *internal evidence*, with which we are now concerned. Whence is this internal evidence derived? *It is derived from the Plays and Poems themselves.* Each is supposed to prove the authenticity of the other. Different as are the “styles” and general character of the Plays, yet certain language, and certain casts of thought are seen to connect one with another, and the resemblances are so distinct and well-defined that they “prove” the same author to have written them. Does this prove *who was that author*?

The *Sonnets* are also found on analysis to be products of the same mind and genius, differently developed—“*therefore, William Shakspeare, of Stratford-on-Avon, wrote them.*” Is this a logical conclusion?

But then, in spite of strong resemblances, there are strong differences. Some plays are greatly superior to others. Parts of the same plays differ immensely in quality, and sometimes in “style.” The Shakespearean critic easily gets over these difficulties by assigning the weak parts to some inferior writer; as if it were likely that a master-artist like “*Shakespeare*” would allow weak or incompetent pens to deface his work!



Leaving all such arguments, which prove nothing, but which turn for ever in a circle, let us go about this inquiry in a methodical and business-like way. The question is not, "Did William Shakspeare write the plays?" but, "*Did Francis Bacon write the Plays called Shakespeare's?*" What then is the most practical and commonsense plan by which we can *prove* identity of authorship?

We think that nothing can be more reasonable or more just than that we should apply to the works of Bacon, precisely the same system of analysis which has been hitherto applied to *Shakespeare*—and that, having thus analysed *both groups* of works we should then compare results, just as, in endeavouring to prove identity of authorship in the Plays, Shakespearean scholars have compared the characteristic peculiarities of the one, with similar or identical peculiarities in the other.

In point of fact this has been done, and Baconians would neither be so foolish nor so conceited as to come forward and assure the world that Francis Bacon wrote *Shakespeare*, had they not first carefully informed themselves upon both sides of the question. Some years ago a great authority in Shakespeare circles, whilst hotly affirming the absurdity of Baconian theories, made the admission that he had "never read Bacon." Upon further interrogation, he said that he had read one essay for an examination, but he was uncertain which was the essay, following up this admission by the remark that he was sure he could not have patience to read "that kind of stuff." "Then," it was answered, "you are incapable of arguing this case, for you have only heard one side. What would you think of a Baconian who said, 'I am certain that Francis Bacon wrote the Plays, though I never read *Shakespeare*?' " Our Shakespeare scholar retorted, that there was no parallel between the two cases; and of this we leave readers to judge.

The most perfect order in which such an analysis as is proposed should be conducted, would be to begin from the very bottom, and to examine in detail the vocabulary and language of Bacon and *Shakespeare*, comparing the words, peculiar uses of words, new or rare turns of speech, habitual expressions, grammar; then the imagery, metaphors, similes, quibbles, antitheses or "*contraries*," alliterations, epithets, construction, and all else which constitutes the "style" of an author.

These things have been collected and compared, but, in the first instance, they were not aimed at or attempted. It was only when other kinds of evidence had been accumulated, that these philological particulars were taken in hand. The grammar of Bacon and *Shakespeare* was paralleled point by point, and some 60 characteristic peculiarities or "specialities" of Shakespearean diction, enumerated in Cowden Clark's "*Shakespeare Key*," were taken as the text for a crucial, and perhaps exhaustive analysis. The results of this investigation have been continually published and alluded to, during the past 15 years. But since our opponents have studiously overlooked or ignored them, whilst few even amongst our own allies have been at the pains to master them, we again rehearse the method of our pen, but with the utmost conciseness and brevity compatible with clearness.

It is found that excluding from the poetry Latin terms in law, and absolute technicalities of science not likely to be used in poetical works\*—and excluding from the prose absolute (but intentional) solecisms in language, coarse expressions and oaths put into mouths of the vulgar or brutal (such are unlikely to be used by any author in works legal, scientific, philosophical, or religious), it is found that the words in Bacon's prose, which occur also in some form in the plays, average 98·5 per cent., counting repetitions of the same word; or about 97 per cent., not counting repetitions.

Bacon's most familiar and household terms, and all the short forms or "elegancies" which he entered in his note-book also abound in the plays, although hardly one can be found in books proved to have been written before Bacon began to publish (circ. 1579).† Amongst his jottings and short turns of speech are about 200, such as the following:—"Say that." "As is." "The rather." "Incident to." "What will you?" "For the rest." "Is it possible?" "Not the lesse for that." "You put me in mynd." "I object." "I demand." "Well." "More or less." "If that be so." "Best of all." "I was thinking." "I come to that." "Say then how." "Say that." "Much lesse," &c., &c.

\* There are, however, more of these than might be conceived probable, or possible, by those who have not entered unto such hypercriticism or analysis.

† We do not attempt in this place to argue the question whether F. B. was the "prodigious" wit, whose friends published for him poems written when he was 10 years old.

We should miss the brevity at which we aim were we to multiply instances, and after all such instances as could be printed in these pages would only be as a drop in the ocean. Moreover, anyone who chooses, can read the far more detailed *resumés* of these things which have already been printed in the "introductory chapter" to the *Promus* and other places. It may, however, be well to repeat, for the information of those who have not seen the earliest numbers of this magazine, a few remarks upon Bacon's style, and upon the question. "How can you describe or discriminate the writings of Bacon by internal evidence? How is it possible to declare without hesitation, *This is Bacon's writing*; we know it by his style?"

In return we ask, "Upon what general principles does anyone propose to harmonise the 'styles' of Bacon's authentic works? Say, for instance, the style of the *Essays*. Are they all in the same style?" Macaulay did not think so. But how do they compare with the style of the "*Novum Organum*," or the "*New Atlantis*," with the "*Order of the Helmet*," or the "*Conference of Pleasure*," or these again, with the "*Tracts of the Law*," with the beautiful verses, "*Life's a Bubble*;" or yet again, "*The Praise of the Queen*," with the too much despised "*Translations of Certain Psalms*," the "*History of the Winds*," or of "*Salt, Sulphur, and Mercury*?"

The only general ground upon which these and many other unlike styles in Bacon's works are to be accounted for, is that pointed out by the great master-writer himself, when he declared that *the matter only of any piece of writing should determine the style; and that a man should adopt for his writing the style best suited to the subject of which he treats; in short, that the subject matter determines the style.*

Now Bacon took all knowledge for his provinces. He noted all the deficiencies in learning (they were very many), and he tells us that he had noted no deficiencies which he had not endeavoured to supply. These deficiencies included the theatre or stage plays; they included some parts at least of almost every conceivable branch of learning; and in his great charts, maps, or calendars of knowledge (for these and no more are the *Advancement of Learning*, the *Novum Organum*, and his other *acknowledged* works) there is perhaps not a part or branch of learning upon which he has not touched and of which he has not indexed the deficiencies.



It follows then that if he endeavoured to supply all the defects which he noted, *he must have written so as to supply these gaps or deficiencies in learning and literature.* If also he gives it as his dictum that *style is according to the subject matter*, he must have written in *as many styles as there were subjects upon which he wrote.*

Is this possible? Certainly. The fact illustrates itself in his own authentic writings. It has been vouched for by words which have never yet been questioned, and which it would be reckless special pleading to call in question at the present hour. It is

*"He who hath filled up all numbers,\* and performed that in our tongue, which may be compared or preferred either to insolent Greece or haughty Rome. In short, within his view and about his times were all the wits born, that could honour a language, or help study. Now things daily fall; wits grow downward, and eloquence grows backward, so that he may be named, and stand as the mark and acme of our language:"†*

Doubtless we should all like to be able to do as Bacon airily suggests, and to write upon every subject with equal facility, and in the "style" most suitable to our theme. But to do this we must have a *knowledge* of every subject such as he alone (excepting Solomon) seems to have ever possessed. "*Le style, c'est l' homme;*" words are *images of thoughts*, and we cannot properly use words which reflect no thought. It is humiliating to our conceit in these highly educated days to think that wits have grown downward, and eloquence backward, and that there should be no one man living, or who has lived since those words of "*Ben Jonson's*" were written, who has been able to do more than adopt all the beautiful words which he coined or introduced, the "elegancies," or graceful or pithy forms which he invented, the antitheta, the images, similitudes, metaphors, and deep-reaching axioms drawn from his keen and perceptive observations of human nature and the "humours of men," in which he was so "cunyng," and "from the very centre of the sciences" in which he was so much in advance of his age.

Any attempt to examine Bacon's enormous vocabulary is beyond

\* Numbers = Poetry, Verse.

† "*Ben Jonson's*" Discoveries. *Scriptorum Catalogum.* N.B.—In the list of "wits" here given *Shakespeare* is omitted.

the scope of the present paper. The readiest way in which our statements concerning it can be tested, is to take one piece of Bacon's authentic writing, say the short *History of Hen. VII.*, and to compare it, word by word, with the *Shakespeare Concordance*; we trust that readers will be found with sufficient industry and love of truth, thus to test and examine. But there are other points more slippery of observation, to which we draw attention because, once mastered, they afford a still more serviceable touchstone.

There are certain *habitual* words, pet phrases, and turns of speech, of which hardly a page or passage of Bacon is entirely barren. We can only instance a few of the nouns:—

Advantage	Effect	Man, "A Man who," &c.	Proportion
Aim	End	Matter	Purpose
Art	Form	Method	Question
Cause	Image	Nature	Reason
Character	Inquiry	Note	Sum
Color	Instance	Nothing	Thing
Conclusion	Kind	Observation	Time
Contrary	Knowledge	Occasion	Truth
Defect or deficiency	Law	Order	

We at once perceive that these words are all infinitely connected with Bacon's philosophical system or "method," and with things uppermost in his mind. In the *aphorisms* at the beginning of the *Novum Organum*, he says that, "*Where the cause is not known, the effect cannot be produced; for the cause in the process of contemplation is the effect in the working; and the cause of nearly all defects is that whilst we admire the noble faculties of the mind, we neglect to seek for its helps.*"\*

Now, when Hamlet's stepfather and the Queen, distressed at the "transformation," both in mind and body, which has overtaken their son, enjoins Polonius to discover if there be any remedy for Hamlet's melancholy, Polonius soon returns with the news that he has "found the very *cause* of Hamlet's lunacy."

"I will be brief. Your noble son is mad, . . .  
 Mad, let us grant him then, *and now remains;*  
*That we may find out the cause of this effect;*  
*Or rather say, the cause of this defect,*  
*For this effect defective comes by cause."*†

\* Bohn's translation of the scientific works shows the resemblances between Baconian and *Shakespearian* diction better than Spedding's more picked phrases. † *Ham.* ii. 2.

Bacon's tract and reflections on the "*colors of good and evil*," on "*contraries*" "*conclusions*," "*sympathies and antipathies*," &c., are seen in such expressions and phrases as the following :—

"I do fear *colourable colours*."—*L. L. L.*, iv. 2.

"I must be unjust . . . *under colour* of commending."—*Tw. G. Ver.* i. 1.

"A bald *conclusion*."—*Com. Err.* ii. 2.

"The blood and baseness of our natures would lead us to *most preposterous conclusions*."—*Oth.* i. 3 and *Oth.* i. 1, 15.

"O most lame and impotent *conclusion*."—*Oth.* ii. 1.

The best examples of *contraries* come (like many of the more remarkable expressions) from the later plays :—

"No *contraries* hold more antipathy,  
Than I with such a knave."—*Lear* ii. 2.

". . . Degrees, observances, customs and laws,  
*Decline to your confounding contraries,*  
And let confusion live!"—*Tim. Ath.* iv. 1.

Gonsalo, picturing to his friends the Utopia, which he would establish, had he "the plantation of this isle," declares that

"In the Commonwealth, I would by *contraries* execute all things."  
*Temp.* ii. 1.

His system would have been admirably suited for the production of such a society as Timon vowed would be the bane of Athens.

Then Bacon's use of the word "*form*," has been the subject of learned discussion, and is considered peculiar, if not exceptional. It is concluded in many cases to signify *the inherent properties, nature, or characteristic qualities* of a thing rather than its "shape" or "figure," words which are usually considered analogous to "*form*" (and in which sense Bacon also uses it). "Things heterogeneous agree in the *form or law*. . . . The *form* of a thing is to be found in each and all the instances in which the thing itself is to be, otherwise it would not be the *form*. . . . the *form* is found much more conspicuous in some instances than in others, namely, in those wherein *the nature of the form* is less restrained," &c.\*

\* See the whole passages, *Nov. Org.* ii. 17, and ii. 20, of the Forms of Heat and Cold.



In the plays the word *form* is used in the same unusual manner.

"This is a gift that I have . . . a foolish extravagant spirit.

Full of *forms*, figures, shapes," &c.—*L. L. L.*, iv. 2.

"Forms varying in subjects."—*L. L. L.*, v. 2.

"Misshapen chaos of well-seeming forms."—*Rom. Jul.* i. 1.

"Proportion, season, *form*, office."—*Tr. Cr.* i. 3.

In the passage from *Nov. Org.* ii. 20, quoted above, the word "*instance*" may be observed, and it is, as it were, a key-note to one important part of Bacon's method. Every point of doctrine or teaching should, he says, be fortified and made clear by examples or "*instances*." It does not appear that the term was common until he made it so by repeated use. But here it is in *Shakespeare*. We all remember the Justice with his "wise saws and modern *instances*," and Touchstone to the shepherd, who says that "courtesy would be uncleanly were the courtiers shepherds."

"*Instance briefly*," says Touchstone, "come, *instance*." The shepherd ventures an example, but Touchstone snaps him up:—"Shallow, shallow, a better *instance*, I say, come." But the second attempt is no better than the first, and the shepherd is required to "*mend the instance*."

This word, both in the prose and in the plays, is sometimes used synonymously for *evidence*, *witness*, or proof, as where Twilus exclaims:—

"The spacious breadth of this division

Admits no orifice for a point as subtle

As Arachne's broken woof to enter.

*Instance, O instance!* strong as Pluto's gates;

*Instance, O instance!* strong as Heaven itself."—*Tr. Cr.* v. 2.

It is in vain for us to multiply such examples or "*instances*;" we can but "ring a bell," and "point the way," well aware that the traveller or explorer will value more highly any fragment or flower which he has himself picked up than any prepared collection of specimens, or handful of flowers gathered by others. Let us then point to another particular, which helps us to recognise Bacon from his style.

Often, in one sentence in the Play there is a combination of Baconian *ideas* with a similar linking or combination of *words*, thus:—

"Good, active and passive, not unlike that which amongst the Romans was expressed in *the familiar and household terms* of *Promus and Condus*."—*Advt.* ii. 1. *De Aug.* vii. 2.

"*Familiar* in their mouths as *household words*."—*Hen.* V. iv. 3.

"To avoid the *condign punishment* of their crimes."—*Of the Union*.

"I never gave them *condign punishment*."—2 *Hen.* VI. iii. 1.

"Ireland . . . blessed with all *the doweries of Nature*."—*Sp. for Naturalization*.

"Britain endowed with so many *doweries of Nature*."—*Of Plants in Ireland*.

"*Nature this dowry* gave."—*Per.* i. 1.

"Supplying with her *virtue everywhere*,  
Weakness of friends," &c.—*Masque of the Indian Prince*.

"That every eye which on this forest looks  
Shall see thy *virtue* witness'd *everywhere*."—*A. Y. L.*, iii. 2.

Without encumbering the page with references\* we will add a few more such examples. Shakespeareans will recall the following:—"Of *admirable discourse*," "take . . . *advantage of the time*" (*days, youth, &c.*), "*affectation* (not) *affection*," "*pleasures, &c., that the world can afford*," "*alacrity and spirit*," "he is . . . *all in all*," "*strange and odd . . . antic*," "*auguries of hope*," "*buried in oblivion*," "*nature betrays itself*," "*checked . . . for speech*," "*this compounded clay, man*," "*common and popular*," "*do the deed*," "*dull and heavy*," "*dull thing*," "*fair and foul*," "*a fearful dream*," "*frighted with false fire*," "*I am for whole (or great) volumes in folio*."

Such a coupling of terms is noteworthy, and when first a few of them were brought together and shown to Shakespearean philologists they considered them so remarkable that they were moved to devise means of accounting for them. Perhaps Bacon caught up the expression from *Shakespeare* or perhaps *Shakespeare* took it from Bacon. But when from a collection of metaphors and similes these conjunctions of words and remembrance fitted appeared not in single spies, but in battallions, the tune altered, and we were assured that such expressions were "in the air," or *common to Elizabethan literature*.

\* We shall be happy to send the references to anyone who is working on the subject.

This last conclusion believers in the universal authorship of Francis Bacon certainly will not dispute; but that in those days of ignorance and "deficiencies" in forms and elegancies of English composition dozens of authors should have sprung up ready armed and equipped at all points with the characteristic graces of Francis Bacon's Proteus "style," and with the myriad thoughts and inventions which radiated from that "brayne cut with many facets," is to the mind of one who has examined into this subject absolutely inconceivable.

Such details as have been dwelt upon are to many people distasteful. They are impatient of them, and say that they want more wide and general ideas or theories. They would like, without much study or thought, to be enabled to grasp the whole subject with one hand and to feel that they knew all about it. So should we all, but the thing cannot be done. Can the thoughts of one who took all knowledge for his province be distilled into a quintessence and swallowed at a gulp? Can that mind of infinite be bounded in nutshell? It cannot be, and there are but two alternatives for those who desire to know the truth of these things, either to *work*, examine, compare, collect, and by accumulating an infinite multitude of small details to raise a pyramid of fact so broad and so high as to be incapable of shaking or subversion, or else—easier but less delightful alternative, to "sit and see," and to "bear free and patient thoughts" towards the labours and researches of others who toil that they may, without fatigue, be satisfied.

The "Shakespeare Grammar" of Dr. Abbott is announced by that distinguished philologist in his *Preface*, to be intended *for students of Shakespeare and Bacon*. The rules and instruction which the grammar contains serve indeed equally for both groups of works, although Bacon, in his *Advancement of Learning*, informs that *us not being satisfied with the restraints puts upon language, he had made a kind of grammar of his own*.

But apart from vocabulary, turns of speech, grammar, and all the other points enumerated at the beginning of this paper, there is one characteristic which (to the mind of the present writer) stamps as with a hall-mark of piece of Bacon's sterling coinage. This is *his use of figurative language*. This is the very coinage of his own brain; it is the most effective and conspicuous means which he employed for



enlarging and fertilizing and filling with beauty the dry, narrow, poverty-stricken language of our own, *and other* countries; it was one of the agencies by which he hoped to "mingle earth and heaven," to bring high and spiritual thoughts within the reach and comprehension of dull and "earthly" minds; it was a means by which he would wed mind and matter, science and poetry, art and nature, truth and beauty.

At the present hour Bacon's imagery and figurative language has so grown into the very heart of our mother tongue, it is woven into the whole tissue of its substance that we hardly realise that this characteristic was the result of plan or design. Probably most people, if asked to account for the sudden appearance of these almost countless figures, would be inclined to conclude with Topsy, "spect's they *growed*." Truly they have grown and increased, but yet it is equally true that to Francis Bacon we owe their "pricking in," "sowing," or "grafting" into our now rich and pliable English. How should we get on without such now familiar and household terms as—*absence of mind*, the matter *advances* by strides, a *bald* argument, a *bare* possibility, a *barren* subject, the *blackest* crimes, a *brilliant* speech, to *cancel* grudges, to *build* hopes, to *carry out* or to *carry through* a plan, to *come home* to our feelings, to *cultivate* our minds, to *cure* grief, to be *crowned* with glory, to *dabble* in science, a *deal* time of year, the *ends* he *drives* at, *entrance* to a quarrel, to *fall* a prey, *flat* contradictions, *fruitless* efforts, to *gather* from these remarks, to *grasp* the subject, to *get to the bottom* of a subject, to *ground* conclusions, arguments which do not *hang* together, an *influx* of people, *jaundiced* opinions, to *jump at* an offer, to *link* or *couple* ideas, the *march* of intellect, a *master-mind*, in the *nick* of time, to *nourish* genius, an *open* question, a *poor outlook*, to make *overtures*, to *patch up* a quarrel, to be *plunged* in thought, to *remedy* an error, a *repelling* manner, to *smooth rubs*, a *scion* of a noble house, *shades* of opinion, a *sound* reason, to *sound* his intentions, a *sour* old fellow, a *stale* joke, a *step* in the right direction, a *stream* of people, to *steer clear* of offence, *stuff* and nonsense, a *sweet* lady, not to my *taste*, a *tissue* of falsehoods, the whole thing *turns* upon this *point*, an *unfounded* report, a *world* of business, he is *wrapped* up in himself, &c., &c.

Such unobtrusive figures as these literally swarm on the pages of

Bacon; it is, the present writer believes, mainly by their means that his hand may be traced in *Shakespeare*, and in a host of other works which will doubtless some day be acknowledged as his. Nothing can be a clearer proof of the hold that Bacon's language has taken upon us all, than the fact that those who have seriously bent their backs to the solving of these great questions, remain for the most part under the impression that such forms and figures as have been instanced were "*used by everybody*," "*in everybody's mouth*," and so it comes to pass that one and all, according to our modicum of learning, talk Baconian prose and poetry (like Molière's "*Bourgeois Gentilhomme*") *without knowing it*—not that we must be supposed to claim all these metaphors and similes as Bacon's own invention. Many he took from the Psalms of David and from other parts of the Bible, many are from the classic poets and great writers of Greece and Rome. But we do claim for him that he alone conceived the idea of "mingling earth and heaven," of wedding mind and matter, science and poetry, at the same time fashioning a noble model of language by means of comparisons, analogies, similitudes, and images for ever true and derived from "God's Two Books: The Book of the Bible and the Book of Nature."

In the introduction to the *Promus* it is said that the *fundamental* figures in *Shakespeare* from which the imagery of the plays is derived is about 300. But this estimate has been found considerably below the mark. All branches of learning and knowledge of every description from astronomy and mathematics to sports and pastimes, from statesmanship or architecture to cosmetics and cookery are by turns laid under contribution. This fact has caused commentators, led by their own peculiar lines of study, to suppose that they perceive in the author of these plays, a countryman and a grazier, a butcher's son, a school teacher, the lawyer's clerk, a young man who "walked the hospitals," a devoted student of the Bible, a musician, a traveller abroad, an observant attendant at the court, an omniverous reader of *translations*, even though he may have had "little Latin and less Greek" and no acquaintance with continental languages, yet the evidence in favour of the author's knowledge of French, Italian, and perhaps Spanish, is so strong as to present a great stumbling-block to honest minds, and many strange and improbable suggestions have been made to account for the phenomenon.

So many pages in this periodical have been devoted to "parallels" chiefly of metaphors, and similes, and so many articles are prepared or written in detail on almost every branch of this subject that we may be content to conclude for the present with a general review of this system of Baconian imagery which to those who examine it for the first time will probably afford an insight which will astonish them into the "method" and ubiquitous knowledge of the "great master."

The following is a table of the *fundamental* projects from which Bacon drew his figures. It must be understood that each such basis or fundamental idea is made to furnish images from every detail mentioned in connection with it: for instance, with agriculture, husbandry, and horticulture are connected:—

1. Nearly every *appliance, tool, implement, every method of cultivation* of the ground, *seeds, plants, herbs, flowers, fruits, shrubs, trees*; every part of these—*root, stem, branch, bud, leaf, &c.*

2. The same particulars noted in Bacon's scientific works will be found reproduced in the poetry, the same subdivision of plants and flowers into useful and ornamental, medicinal or for perfumes.

3. The same coupling of ideas and words, "*the blue violet*," "*the wild thyme*," "*roses washed in morning dew*," &c.

Under the heading, "Natural History," we are to include every *bird, beast, reptile, fish, insect*, noted by Bacon. All but two of these will be found in the plays. The beasts, birds, and insects are for the most part used in order to illustrate the natures, dispositions, or *characters* of men, and these similitudes or resemblances are identical in the scientific notes and in the poetry, and so with everything else. We are somewhat reluctant to quote numbers or calculations which have not been absolutely checked and verified. Nevertheless, we venture to say that Bacon's "figures in all things" cannot be fewer than 3,000, and that each is used on an average not less than four times with variations.

Internal evidence of Bacon's authorship of the plays and poems is also afforded by the *ethics* exhibited in them, the *axioms* and *wise sayings*, the *opinions* on all subjects touched upon, the tastes and antipathies expressed, the aims and aspirations which are perceptible throughout.

Bacon's intimate knowledge of the Bible is equally perceptible; and by a comparison of the texts apparently alluded or quoted in



"*Shakespeare*" with those similarly used in Bacon's authentic works, we find that, in each group, there are texts from two-thirds of the books of the Bible, and that *the same Books*. On a future occasion we hope to be able to illustrate in some detail this statement about Bacon's knowledge of the Bible, and also to show his earnest but tolerant religious views uttered from the lips of the personages in his plays. As we may read in one of the "Elegies" collected by Dr. Rawley, it was in "no light and trifling spirit that he put on the socks of comedy and the high boots of the tragedian." For a high and noble purpose he did it, to hold a mirror up to nature, to show virtue her own feature, vice her own deformity, and to raise mankind heaven-born poetry and a method as wholesome as sweet "a few yards above the earth."

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A list of some of the fundamental figures, allusions and comparisons used by Bacon and Shakespeare.

Accounts.—*Money, Bills, Payment, Audit, Debt, &c.*

Acoustics.—*Sound, Noise, Strain, Voice, Twang, &c.*

Actions.—*Physical Activity, Stir, Ferment, Agitation, &c.*

„ *Passive, Dull, Flat, Stale, Slow, Heavy, &c.*

„ *Voluntary, Deed, Touch, Stroke, Work, Step, &c.*

Affections.—*Personal, sympathetic and moral. Humour, Rage, Comfort, Cheer, Beauty, Gravity, Sullenness, Love, Joy, Mercy, Hope, &c.*

Agriculture, and Implements, &c.—*Sow, Plough, Harvest, Fallow, Tilling, &c.*

Alchemy.—*Conversion, transmutation, Philosopher's Stone, &c.*

Antiquities.—*Tombs, Sepulchres, Ruins, Pyramids, &c.*

Architecture or Building.—*Foundations, Pillars, Arches, Stairs, Windows, &c.*

„ *Appliances and Tools.—Axe, Hammer, Mallet, Rule, Square, Nails, Ladder, &c.*

Avenues or Entrances.—*Gate, Door, Porch, Conduit Pipe, &c.*

„ „ *Road, Path, Way, &c.*

Astronomy and the Universe.—*Sun, Moon, Stars, Planets, Comets, Milky Way, &c.*

„ „ *The Canopy, Sky, Welkin, The Spheres, Primum Mobiles, &c.*

- Art.—*Painting, Music, Musical Instruments, &c.*
- Banking business.—*Exchange, Usury, &c.*
- Chemistry.—*Chemicals, Drugs, Combustibles, &c.*
- Colours (see Light).—*Of Hair, Beards.*
- Cooking (compared to Rhetoric).—*Baking, Boiling, Roasting, Flavouring to the palate, taste, &c.*
- Cosmetics.—*Enamelling, Painting, Dyeing the hair, &c.*
- Cryptography, Ciphers, Anagrams, Acrostics, &c., *Allusions to Diseases and their Remedies.—Blind, Deaf, Lame, Lethargies, Cramps, Fevers, Plaisters, Salve, &c. (See Drugs and Medicines).*
- Domestic Work—Servants and their Appliances.—*Sweeping, Washing, Scouring, Waiting, &c. (See Cooking).*
- Dress and Fashions with their Accessories, Personal Ornaments, &c.
- Dyeing.—*Stain, Tincture, Hue, Colour, &c.*
- Earth and Physical Geography.—*Flats, Shallows, Rivers, Sea, Floods, &c.*  
*Mountains, Valleys, Champaign, Steeps, &c.*
- Egypt.—*The Nile, Sphinx, Pyramids, Hieroglyphics, &c.*
- Elements.—*Earth, Air, Fire, Water.*
- Engineering—Military.—*Artillery, Engines, Petard.*
- Fishes and Fishing.—*Bait, Hook, Nets, &c., and List of Fish.*
- Foods, Drinks, Drugs, Soporifics, Poisons.—*List of these.*
- Games, Sports, and Exercises.—*Bowls, Cards, Chess, Dancing, Wrestling, Fencing, Archery, Riding, Hunting, Swimming, &c.*
- Gestures.—*Laughing, Smiling, Frowning, Bending, Wringing the hands, &c.*
- History, Personages in Ancient and Modern, and in the Bible.—*Adam, Cain, Noah, Moses, Solomon, Nebuchadnezzar, Alexander, Cæsar Nero, Machiavelli, &c.*
- History (Natural), Beasts, Birds, Reptiles, Fish, Insects.—*Lists of each, compared in detail as to habits and various qualities, with analogies to the various characters of men.*
- Horticulture.—*Trees, Shrubs, Plants, Flowers, their culture and uses or beauties.*
- Implements and Appliances in general use.—*Knife, Spoon, Needle, Pin, Thread, Ink, Pen, Tablets, &c.*

Jewels and Precious Stones.

King and his State.

Law and Legal terms.

Light.—*Sun, Star, Lamp, Taper, Torch, Candle, &c., beam, flash, glimmer, ray, &c.*

Man, The Body of—*Limbs, Members, and Organs.* (The Senses, see). *The Noblest of Animals, &c.*

Magnetism and Electricity.—*Adamant, Magnet, Lightning, &c.*

Maps and Charts.

Mathematics and Arithmetic.

Medicine or Physic.—*Remedies, Prescriptions, Pill, Potion, Infection, Plague, &c.*

Metallurgy, Mineralogy, and Mining. (List of Metals and Minerals).

Meteorology.—*Meteors, Comets, Portents, Moon, Ebb and Flow of the Sea, Tides, Inundations, &c.*

Military Terms, Titles, and Appliances.

Music and Musical Instruments.—“*Shepherd’s Oaten Pipes,*” &c.

Mythology.—*Gods and Goddesses, Nymphs, Satyrs, Demi-gods and Heroes, Mythical Creatures, and Places, &c.*

Nautical Terms.—*The Management of Ships, &c. Their parts and appliances.*

Parliamentary terms, and customs.

Physics (Natural).—*Electricity, Light, Heat, Sound, Dense and Rare Motion, Attraction, Gravitation, &c.*

Plantations or Colonies.

Printing and Publishing.—*Imprint, Impress, Print, Edition, volumes in folio.*

Professions.—*Callings and Trades.*

Putrefaction, Maturation, Germination.—*Of Life, Death, and Decay, of Revival and a “New Birth.”*

Qualities, Conditions, or Properties of Things.—*Sweet, Sour, Soft, Hard, Stiff, Supple, Light, Heavy, Keen, Blunt, &c.*

Rank, Title, &c.—*King, Queen, Prince, Lord, &c.*

Relationships.—*Father, Mother, Brother, Child, Heir, &c.*

Revival or Renaissance.—*New Birth, Babe, Cupid, Phœnix, Æson, Prometheus, &c.*

Rhetoric, Terms in—*Oratory, Speech, Language, &c.*



Senses, The five—*Blind, Dim, Eye, Seeing, “ Gate of Affection,” Ear, Hearing, Deaf, “ of the understanding,” Taste, Relish, Loathe, Touch, Feeling, Smell, &c.*

Social Life.—*Banquet, Feast, Revel and Friendship, Enmity, Crowd, Market, Fellowship, League, Neighbour, &c.*

Stage, The—*Theatre, Actor, Play and Part, Prompt, Feign, Mask, Rehearse, Comedy, &c., &c. (Of The World and Life).*

Trades, List of—(see Professions, &c.).

Vehicles and Methods of Transport.—*Chariot, Coach, Posthorse, Axle, Wheels, Sails and Oars, Wings, &c.*

Winds, The—*Chart of all the points of the compass and the Winds, Breezes, Storms, Tempests, Hurricanes, &c.*

Witchcraft, Sorcery, &c.—*Magic, Black Arts, Charms, Enchantments. To Bewitch, Fascinate, Evil Eye, &c.*

M.

“MANES VERULAMIANI.”

PART V.

IN the following pieces the same notes are sounded as in those already published. Again Francis Bacon is likened to Phœbus

Apollo bearing the light of the Muses; he is the delight of mankind as well as of Nature, whose praises he celebrates. One remarkable particular must strike any thoughtful mind—when the Fates ordain the death of Francis Bacon, one of the Muses pleads for his life. Which is she?

We should not be surprised were she Urania, the Muse of Astronomy. Holding in her palm the globe of the world, and gazing up into the vault of heaven, we might see in her a fit patroness of him whose aim it was to mingle earth and heaven. But it is not Urania: it is Melpomene who thus pleads with Fate for the life of the Light-bearer, and Melpomene is “the singing goddess”—*the Muse of Tragedy.*

Here is no reference to the poet’s early efforts, “humbly creeping upon the ground, wearing the flat sole of Comedy,” as we read in a previous poem. There we were told that *he restored Comedy completely afresh*, but in the present verses Comedy is ignored and the dramatist

is presented to us as one who had risen to the height on the loftier buskins of the tragedian.

In the subsequent verses Clio, the Muse of History, is called upon to weep for the fall of him who is "the Tenth Muse, the Flower of the Band." Who will not recall Sonnet 38, where the poet apostrophises his love (his prophetic soul or poetic genius?) in these words—

"Be thou the Tenth Muse, ten times more in worth  
Than those old Nine which rhymers invoke"?

One more point is worthy of note in the verses which follow—namely, the stress laid by two writers upon the immensely voluminous nature of Bacon's writings, that he wrote "tomes upon tomes," continually growing in number and overspreading the earth. It will be found by anyone who will examine into the case that, excluding *variorum* editions and the comments of editors, *the whole of Bacon's acknowledged works would fill only four good octavo volumes*. What, then, were the "tomes upon tomes" here and elsewhere alluded to?

*On the death of the man most eminent in literature and the most honourable lord, Francis Bacon, Viscount St. Alban.*

"He died too soon, who bore the Muses' light,  
Great Claros' god \* a grievous sorrow owned:  
BACON, thou, Nature and Mankind's delight,  
By Death himself art, passing strange, bemoaned.  
What license to her will did Fate not grant?  
For she, though Death would spare, ordained the grave  
Wherefore Melpomene intolerant  
Unto the goddess Fate her pleading gave:  
'Ah! Atropos, that dost the earth and air  
Hold in thy palm, give thou my Phœbus back.'  
Alas! nor Heaven, nor Earth, nor Muse, nor Prayer  
Of mine could stem, O BACON, Fate's attack.  
Wilt tell how much to Man and Muse thou'st given,  
BACON? if still their creditor thou'dst lief  
Remain, then will there jostle Love, World, Heaven,  
Muses, Jove's treasures, Prayer, Odes, Incense, Grief—  
What can the Arts, or what invidious Age?

\* Apollo.

Envy at length her dart aside may lay,  
And thou may'st, blessèd, linger here, O sage,  
Nature can ne'er to thee her debt repay."  
—*Will. Fellow, Trin. Coll.*

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*On the death of the same.*

"If, BACON, none may mourn thy death but he  
Who's worthy, surely there'll no mourner be.  
But weep, weep, Clio ! with thy Sister's bland,  
Fall'n is the Tenth Muse, Flower of thy band.  
Ah ! ne'er Apollo knew true grief before.  
How can he, loving, be indifferent ?  
He must with Muses nine himself content,  
Ill-pleased their number cannot be one more."

---

*An Ode to both Universities—Pasamuthelinon.\**

"Had, Sisters, my poor prayers with yours availed,  
(Alas ! untimely came to us our woe)—  
Our Love had not in doubtful issue failed,  
For even Love some pious Strife doth know.  
We in our tears should see Apollo live  
In thee, O BACON, thee, my country's pride,  
Who deign'st to us the meed of thy name give ;  
What more could Nature, Virtue, give beside ?  
Our wiser sages, once thy books they knew,  
Vowed that all other writers dumb should stay ;  
The Fates, too, soon begrudged him, us and you ;  
Ah ! why so chary of their blessings they ?  
Worthy of Heaven, he deign'd on Earth to bide,  
For such a man prayers e'en an insult seem.  
Ah ! happy Fate, our tears for thee a pride—  
A pride, O BACON, not disgrace we deem.  
Stay, Sisters, then your sorrows and your sighs,  
The death-pyre cannot his whole self retain ;  
Both ours and yours was he, should doubt arise  
If we or you loved best, let it remain ;  
We share a common grief, no single space  
Affords for such a ruin resting-place."

—*William Loe, Trin. Coll.*

\* Query the meaning of this Greek word ?

*On the Death, etc.*

"Whilst freely wrote the Man of Verulam,  
 With tomes on tomes endowing ages sure,  
 Death, jealous, eyed those writings as they came,  
 And ill their growing numbers could endure: \*  
 Death hates those monuments of authors' skill,  
 Their written works that spurn the funeral pyre;  
 Therefore, whilst in his hand was poised the quill,  
 And, ere his slender fingers ceased to tire,  
 Before the last page 'finis' could proclaim,  
 Death signed his dark initial † at the end:  
 Still shall thy writings, BACON, live, thy fame  
 In Death's despite to distant age descend."  
 —James Duport, *Trin. Coll.*

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*On the death of a man most distinguished in literature, as well as in wisdom and inborn nobility*—FRANCIS BACON, *Viscount St. Albans.*

"Not I, nor Naso did he live, would vie  
 In verse, O BACON, for thine elegy;  
 The springs of verse well up from minds serene,  
 Our hearts have by thy death o'erclouded been:  
 With books thou'st filled the earth, ‡ with fame the age;  
 Then enter now thy rest, as't please thee, Sage;  
 The grandeur of thy teaching doth appear,  
 And doth throughout the world thy head uprear;  
 Brief is my ode, I cease. Again to live  
 Could verse procure thee, torrents would I give."  
 —C. D. Regal.

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*On the death of the most honourable Lord, FRANCIS BACON,  
 of Verulam.*

"He who was our Law-Moderator, he  
 Is from that law released, by death arraigned.  
 Arrested; Rhadamanthus' polity  
 Our own has strained.

\* In these four lines we again note the statement that Bacon wrote *tomes upon tomes*, continually adding to their number. We repeat that the whole of the works—scientific, literary, and philosophical—which are acknowledged as Bacon's would fill but four octavo volumes.

† *Theta*, the initial letter of "Thanatos"—Death. *Coronis*, a mark placed at the end of a chapter. ‡ See Introduction.



He who had taught the sages of the day  
 The system of the *Novum Organon*,  
 By Death's old method was compelled to lay  
 His body down.

Forsooth, her ill forewarnings sent, one Fate  
 Willed that for him should dawn that day supreme:  
 Tell me, doth sense or reason animate  
 Fate's cruel scheme?

So many mysteries of Nature's ways  
 He opened that an age might fail disclose;  
 To Nature now, kind stepmother, he pays  
 The debt he owes.

Full of those Arts he'd trained to higher aim  
 He dies, and by his death he us assures  
 How lasting Art, how fleeting Life, how Fame  
 For aye endures.

He, the bright comet in our Heaven, who gleams  
 Like Lucifer, completes full-honoured here  
 His orbit passes and refulgent beams  
 In fitter sphere."

—Henry Ferne, *Fellow Trin. Coll.*

*Elegy on the same.*

"This tomb his body holds, but scarcely claims,  
 The outer marble bears his Virtue's name;  
 That Virtue bids these pious stones to speak,  
 And trace his record ere her flight she seek;  
 He in our hearts true sepulchre shall claim,  
 And men and stones alike shall tell his fame."

—Henry Ferne, *Fellow Trin. Coll.*

## "SHAKESPEARE AN ARCHER."

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WE heartily commend to our readers a most pleasant little book entitled "Shakespeare, an Archer." It is full of interesting particulars, and we find in it but one fault, namely, that the author confused Shakespeare the poet with William Shakspeare, of Stratford-on-Avon, seeming to believe that this latter studied the "*Toxophilus*" of Ascham, and that he was even acquainted with certain sections in an Act of Parliament, "the 33rd Hen. VIII., cap. ix.," which was passed in the year 1541 for the maintaining 'artillery, and preferring of unlawful games."

The object of the following brief notes is to show the true *Shakespeare*, Francis Bacon, the poet, studying archery, as he studied all else, *to the bottom*, and in order to draw from it figures, comparisons, axioms, and what not, to adorn and illustrate his poetic philosophy.

And, first, we know as a fact that he was acquainted with the works of Roger Ascham. Strange indeed were he not so acquainted, seeing that, as he says, he had "read all pieces, ancient and modern." This would be a thing impossible in the present day when the world is flooded with books and fugitive literature, but not impossible at a time when modern literature was only beginning to spring up, and when most of it was his own. Besides the general statement that he had read all, we have the particular fact that he speaks of the works of Ascham, and notes that he, and Car of Cambridge, "with their lectures and writings, almost deify Cicero and Demosthenes, and allure all young men that are studious unto that delicate and polished kind of learning." Francis Bacon was, we know, one of the studious youths who was thus allured, though happily he did not stop at the learning whose "bent was rather towards copie than weight—the distemper of learning when men study words not matter."

These few words give us a hint of how Francis Bacon used the knowledge which he acquired of "Archery and the bending of the bow." But first how do we know that he had acquired such knowledge? If he acquired it as any other young gentleman would be pretty sure to have done in those times, then how do we know that he intended to apply it to any special purpose?

If we turn to his private notes we find a folio headed "*Play*," and

in this sheet we see the poet's mind overrunning the whole subject of *Recreation*—the need of it as refreshment for mind as well as body, the various manners in which it is exercised; and its operation mental and physical.

He thinks first of "Play" as *Poesy*, and apparently in relation to the stage, and he enters this note: "*The sin against the Holy Ghost—termed in zeal by the fathers.*"\* This fragmentary note forms the basis of a paragraph in his works: "One of the Fathers, in great severity called poesy *Vinum dæmonum* (devil's wine) because it filled the imagination, and yet it is but the shadow of a lie." †

Hippolyta echoes the sentiment when Theseus condemns the rural play as "the silliest stuff that e'er we heard." She answers—

"The best in this kind are but shadows, and the worst are no worse if imagination mend them." ‡

Then the contemplative philosopher thinks about "the cause of quarrells"—"Expense and unthriftiness"—"*Idleness and indisposition of the mind to labors.*" § This is mentioned by Ascham in praise of archery as a pastime. "The Fosterer-up of shooting is *Labour*, ye companion of vertue . . . the nurse of dice and cardes" (which Bacon presently in his notes is seen considering) "*is wearisome ydlenesse.*"

Next the cause of society, acquaintance, familiarity and friendship is considered, and Bacon seems to consider that these things are good, giving a desire for "Recreation and putting away of melancholy. The putting off *malas curas et cupiditas.*" We seem to hear him saying:—

"What sport shall we devise . . . to drive away the heavy thought of care?" ||

"Come now; what masques, what dances shall we have

To drive away this long age of three hours?

What revels are at hand? Is there no play

To ease the anguish of a torturing hour?" ¶

"I am sure care's an enemy to life." \*\*

\* *Promus* 1166—1188. † *Adv. L.* ii. 1. ‡ *M. N. D.* v. 2.

§ See *Promus* 1167 b., and *comp. Timon of Athens* ii. 2, 125—135, in which there is the only instance in Shakespeare of the use of the word "*indisposition.*"

|| *R. II.* iii. 4. ¶ *M. N. D.* v. 1. \*\* *Tw. N.* i. 3.

"Your honour's players are come to play a pleasant comedy,  
 For so your doctors hold it meet. . . . Melancholy is the nurse  
 of frenzy,  
 Therefore they thought it good you hear a play."\*  
 "Sweet recreation barred, what doth ensue  
 But moody and dull melancholy?"†

From "*Play*," which acts through the mind upon the body, the *Promus* notes turn to games and exercises which act through the body upon the mind—"Games of activitye and passetye, of act, strength, and quicknesse," and these, we find by collation with his essays and finished works, to include bowling, dancing, diving, swimming, fencing, horsemanship, rope-dancing. The object of such games appears in the following note: "*Quick of eye, hand, legg, ye whole mocion; strenght of arme, legge, of activity, of sleight*"—and here we first find ourselves concerned with archery.

Mr. Rushton bends his bow towards this especial mark, that Shakespeare took his ideas as well as his diction from Roger Ascham's *Toxophilus*. Now, holding "*Shakespeare*" to be the *nom-de-plume* of Francis Bacon, we thoroughly agree with him. All that he says (pp. 6—9) of the wind in archery is reproducible from Bacon's *History of Winds and the Navigation of Ships*, to which we hope on some future occasion to return. Similarities in diction we must pass over as alien to the present purpose, but with the assurance that they are all in Bacon's authentic writings.‡ As to "old Double," we can say nothing except that *the name*, spelt Dubbel, occurs amongst the names of persons connected with the stage in Henslowe's Diary.

Mr. Rushton quotes from Ascham: "The best wits to learning must needs have much recreation and ceasing from their boke, or else they mar themselves when base and dumpish wits can never be hurt with continual study."

With this he compares *Love's Labour's Lost* i. 1.:—

\* *Tam Sh. Indn.* † *Com. Er.* v. 1.

‡ Mr. Rushton compares Ascham's words "Daylight . . . open space," with "Daylight and champion discovers not more—this is open" (*Tw. N.* ii. 5). Compare again: "A place full of woods or champion. The mind of man delight in the spacious liberty of generality, as in a champion region," &c. —*Adv. of L.* ii. 1. *Adv. to Rutland*.



" . . . Study is like the heaven's glorious sun,  
That will not be deep-search'd with saucy looks :  
Small have *continual* plodders ever won  
Save base authority from other's books.

So study evermore is overshot, &c.

But is there no quick *recreation* given ? "

With this remarkable passage (too long for insertion as a whole) we again compare the words of Bacon. He is speaking of the lack of books written with regard to the negociation of business and advancement in life.

" I doubt not," he says, "but learned men with but little experience, would far excel men of long experience,\* and *out-shoot them in their own bow.*"† And again, "Let a man contend to excel any competitors of his in honour, in *out-shooting them if he can in their own bow.* . . . It is a very frequent error, especially among wise men, *to measure others by the standard of their own genius, and to shoot over the mark,* by supposing that men have deeper ends in view than ever entered their minds."

" Archers provided themselves with bows according to their draught or length of arm and strength. The longer the draw the greater the force of the draw. . . . Lear," continues Mr. Rushton, "seems to ask for this greater force when he says: 'Draw me a clothier's yard,'‡ and Carew says: 'To give you some taste of the Cornish archers sufficiency for long shooting, their shaft was a clothyard.'"

Bacon was equally well acquainted with the Cornish archers. Describing a rebellion, he says:—"On the king's side there died about 300, most of them *shot with arrows which were reported to be the length of a taylor's yard,* so strong and mighty a bow the Cornishmen were said to draw." §

At the Battle of Agincourt, according to Ascham, "*most parte of the English archers drew a yarde.*" The fame and the fear of these English bowmen was such that it did things more wonderful than ever

\* Note here the word *experience*, and see passage from *Pericles* i. 1, 163) quoted *forward*. † When writing to Buckingham in 1624, he says, "My bow beareth not so high an aim." ‡ *Lear* iv. 6. § *Hist. Hen. VII.*

the old schoolmaster had read in Greek or Latin. Bacon notes that in the war in Brittany the French, attempting to harass and weary out the English with their light-horse skirmishes, received common loss, *especially by means of the English archers*. †

"Shooting," says Ascham, "is a goodly arte, a *holesome kynd of exercise, and much commended in physick*."

Mr. Rushton produces no parallel to this from the plays, but here it is in the *History of Life and Death*: "Playing at bowls is good for diseases of the reins, *archery for those of the lungs*. Exercises which provoke a motion tolerably strong, yet not too rapid, or requiring the utmost strength, such as dancing, *archery . . .* and the like are not injurious, but beneficial." \*

Ascham makes Toxophilus say:—"You see that the strongest men do not draw always the strongest shoot, which thing proveth that drawing strong lieth not so much in the strength of man as in the use of shooting," and Bacon says of rational knowledge that they confirm and strengthen, "even as the habit of shooting doth not only enable to shoot a nearer shoot, but to draw a stronger bow."

In shooting, says the Toxophilite, two things are to be desired—to shoot strong and to shoot well. He places the *strong shooting* first.

"A man," says Bacon. "must draw a long and a *strong bow* if he would pierce the heart of truth," and in a headline design in the 1623 folio of *Shakespeare* we may see the archers on either side aiming at the heart of the infant truth with arrows so long that they almost resemble spears.

But though Ascham values archery chiefly as a weapon of defence in war, another writer, Giovanni Michele, who was sent by the Pope to ascertain the military power of England, described not only the force, but the *dexterity* of the English archers. "There are few among them . . . who will not undertake, either aiming point-blank or in the air, that the arrow may fly further, to hit within an inch-and-a-half of the mark."

Now the aiming is a matter of that "quickness of eye" which Francis Bacon notes as well as of "the strength of the arm" which should accompany it. "The eye is the very tonge wherewith wyt and reason doth speak to every part of the body . . . t'c foot, the hand,

\* *Ib.* † Of the Spirits, &c., I., 79.

and *all waiteth upon the eye.*" \* In the *Promus* we are reminded that the eye is the gate of the affection," and that what is "seen with the eye is touched with the finger."

"His eye commands the leading of his hand." †

In his advice to Essex, Bacon says that "a man may, by the eye, set up the white right in the midst of the butt, though he be no archer." *Shakespeare* has much the same metaphor differently applied:—

"Fly after, and, *like an arrow shot*  
*From a well-experienced archer, hits the mark.*  
*His eye doth level at, so ne'er return*  
Unless thou say, Prince Pericles is dead." ‡

In upwards of fifty places *Shakespeare* bases his excellent and true metaphors upon the aim taken by an archer. Thus, in complaining that by the method of education prevailing in his day taught what was right but *not how to do right*, he adds that certain writers "set forth draughts and portraitures of good, virtue, duty, and felicity, as *the true objects for the will and desires of men to aim at. But though the marks themselves be excellent and well placed, how a man may aim at them . . . is passed over.*" §

In the preface to one of his reports he says, "*The mark we shot at was union and amity.*"

*Shakespeare* similarly speaks of the *aims and marks* in morals or politics which men desire to *hit*.

"Therefore doth Heaven deride  
The state of man in divers functions,  
Setting endeavour in continual motion,  
To which is fixed, as *an aim or butt*,  
Obedience, . . . . .  
*As many arrows, loosed several ways,*  
*Come to one mark,* . . . . .  
So may a thousand actions once afoot  
End in one purpose." ||

The figure recurs several times in *Hen. VIII.* in regard to ends moral and religious. Wolsey taunts Queen Catharine:—

\* Toxophilus. † *Lucrece*, 414. ‡ *Per.* i. 1. § *De Aug.* vii. 1. || *Hen.* V. i. 2.

"Madam, you wander from *the good we aim at*.  
 . . . . . If your Grace  
 Could but be brought to know our aims are honest,  
 You'd feel more comfort." \*

And, when himself a fallen man, Wolsey thus exhorts Cromwell:—

"Mark but my fall, and that that ruined me . . .  
*Let all the ends thou aim'st at* be thy country's,  
 Thy God's, and truth's." †

In the compliment to James I., which is introduced in the last act of the same play, the king is described as a prince.

"That, in all obedience, makes the Church  
*The chief aim* of his honour." ‡

Again Bacon speaks of "states that aim at greatness," and says that, "In fame of learning *the flight will be slow without some feathers* of ostentation," alluding apparently to the flight of an arrow, for the flight of a bird would be *retarded* by "feathers of ostentation," as, for instance, a peacock by his heavy tail.

Of Coriolanus, his enemies declare that it is "*Flame at which he aims*," § and the ambitious Duke of York similarly assures his friends:—

"I'll—when I spy advantage—claim the crown,  
 For that's the golden mark I seek to hit." ||

But honour, in the general acceptance of the term, was not the mark at which Francis Bacon aimed. Truly might he say with Hermione:—

"For honour, 'tis a derivative from me to mine,  
 And only that I stand for." ¶

Or like the good and learned Cerimon:—

"I held it ever,  
 Virtue and cunning were endowments greater  
 Than nobleness and riches." \*\*

And he goes on to show that the latter only give lasting pleasure and that the study of natural philosophy:—

\* *Hen. VIII.* iii. 1. † *Ib.* iii. 2. ‡ *Ib.* v. 2. § *Cor.* i. 1. || 2 *Hen.* VI. i. 1. ¶ *Wint. Tale.* iii. \*\* *Pericles* iii. 4.



"Doth give me  
A more content in course of true delight,  
Than to be thirsty after tottering honour,  
Or tie my treasure up in silken bags,  
To please the fool, and death."

There is another kind of honour to which he did aspire, the fame and good name which follow a noble and well-spent life, and which alone rewards the efforts of those who have lived for others. Worldly honours, titles, were to him "tittles," riches, "muck except it be spread"—or as in the play *Coriolanus* calls money the muck of the world—all such things are in Bacon's esteem but means to an end, means to influence the "giddy, wavering" "many-headed" public, "the buzzing pleased multitude," ever delighted with pomp and show.

The mark, the aim, the end, at which our true archer for ever drew his long, strong, and well-experienced bow was knowledge; for "he saw plainly that this mark, namely, invention of further means to endow *the condition and life of man with new powers, or works, was almost never yet set up in man's intention,*"\* and therefore, "*It is no wonder if men have never reached a mark which they have ever set up.*"† "*But having set up the mark of knowledge*" we must now go, he says, on to precepts for the art of interpreting nature in "*the most direct and obvious order.*" Even to the last words he seems to be thinking of his aim.

*Shakespeare* uses the same figure with regard to knowledge, in the complimentary love-song wherein (as Francis Bacon praised his Mistress, the Fair Lady, Truth) Nathaniel extols "the most beauteous lady Rosalind":—

"If knowledge be the mark, to know thee shall suffice  
Well learned is that tongue that can thee well commend."‡

The same thread of ideas is woven into the scene where Benvolio inquires the cause of Romeo's grief and depression:—

"Rom. In sadness, cousin, I do love a woman.  
Ben. Aimed so near when I supposed you loved.  
Rom. A right good marksman! And she's fair I love.  
Ben. A right fair mark, fair coz, is soonest hit.  
Rom. Well, in that hit you miss: she'll not be hit  
With Cupid's arrow. She hath Dian's wit."§

\* *Filum Labyrinthi* 5. † *Nov. Org.* i. 122, and ii. 10. ‡ *L. L. L.* iv. 2, *Song.*  
§ *Rom. Jul.* i. 1.

In the "Essay of Cupid" we read that "*Cupid's last attribute is archery, meaning that this virtue is such as acts at a distance : for all operation at a distance is like shooting an arrow.*"\* The conceit reappears in Bacon's "*Device of the Indian Prince*," and in the "*Midsummer Night's Dream*," which bears so many points of resemblance to the "Device" as to persuade us that the latter was the first idea or sketch from which the former exquisite piece was later on developed.

In the *Device a blind Indian boy*, and a white boy, are introduced, "who have curiously inquired of your Majesty's person, which discovery of their high conceit *aiming directly at yourself*," caused the squire who conducts them to bring them before the Queen. The Indian Prince in the *Device* and the Indian Boy in the *Play* seem both to be Cupid love of knowledge. In the *Device* the *blind* boy recovers his sight, in the *Play* the "herb" upon which Cupid's bolt fell when laid upon "*sleeping eyelids*," made that person on whose eyes it was laid "*in love with the next live creature that it sees.*" All these things are surely allegories of the love of knowledge, *hitherto blinded* as Biron describes the pedants of old by their *painful poring on books* :—

"To seek the light of truth,  
To seek the light of truth ; while truth the while  
Doth falsely blind the eyesight of his look."

The *Midsummer Night's Dream* fails not to reproduce and to fuse all these ideas :—

"Cupid all armed a certain aim he took  
At a fair vestal throned in the west. . . .  
The imperial votaress\* passed on  
In maiden meditation fancy free.  
Yet mark'd I where the bolt of Cupid fell. . . .  
Fetch me that flower ; the herb I showed thee once ;

\* These passages from the *Masque* and from the *Play* have alike been taken for mere compliments to Elizabeth the Virgin Queen. Doubtless they were intended to be taken by "the general ;" but the present writer submits to the consideration of the more learned reader whether, *in all such cases*, we do not perceive Bacon's ambiguous method of covertly inserting words of praise and glorification to his true Sovereign Lady *Eliza-beth*, or *El-Isa-beth*, Truth, "*the Gate of Heaven*," the Heavenly Spirit of *Light*. The name of "the beauteous lady *Rosalind*" seems to have the same mystical meaning. The rose was sacred to the *Sun*, which Persian mystics held to be the throne of God.

The juice of it, on sleeping eyelids laid,  
Will make or man or woman hardly dote  
Upon the next live creature that it sees.  
Fetch me this herb."\*

And it seems that the name of the herb—"Love-in-idleness," gives another of the many hints of Bacon's aim and intention to "*make men in love with the lessons*"† which he would convey in his plays and poetry.

Another way in which Bacon uses the figure of *aiming*, is in relation to speech and logic. Men, he says, "*have aimed rather at the height of speech than at the subtleties of things*. . . . The logical arts are . . . divided according to the ends at which they aim,"‡ and again he says, "*My bow beareth not so high as to aim at an Advice touching any of the great affairs now on foot*."§

In a similar relation to speech and its purposes, Horatio is made to say of Ophelia :—

"Her speech is nothing.  
Yet the unshaped use of it doth move  
Her hearers to collection ; they aim at it  
And botch the words up to fit their own thoughts."||

And Shakspeare students will recall other instances.

Sometimes the word butt is used for aim or end :—

"Have . . . as an end or butt, obedience.¶  
I am your butt, and I abide your shot."\*\*

So Bacon in the *Interpretation of Nature* :—

"When the butt is set up men need not rove ; but except butt be placed men cannot level."

Here we have the technical term in Archery to rove, also used in Bacon's *Praise of the Queen*, but which we have not found in *Shakespeare*, but also the other bowman's term equally common to the prose and verse—"to level." It recurs in the "*Observations on a Libel*."

"This fellow . . . is no good mark-man, but throweth out his word of defacing without all level."

\* M. N. D. ii. 2. † Advt. L. ii. 1. ; De Aug. vii. 2.

‡ De Aug. iii. 1 and v. 1. § Letter to Buckingham, Jan., 1624. || Ham. iv. 5.

¶ Hen. V. i. 1. \*\* Hen. VI. i. 4.

Helen, in *All's Well*, shows better sense than the "fellow" :—

"I am not an impostor *that proclaim*  
Myself above the level of mine aim ! " \*

"Ascham," says Mr. Rushton, "speaks of *a man used to shoot drawing his shaft to the point every time*, and Anthony a comparison † between the action of *loosing* the shaft, and of *losing* his honour." ‡

Bacon Maximilian's want of persistency to "*ill archers that draw not their arrows up to the head.*" This similitude of his gives greater force and point to the paragraph from Puttenham quoted by Mr. Rushton. "We call this figure, following the original, '*the like loose,*' alluding to the archer's term, who is said not to finish the feat of his shot before he gives the loose, and delivers his arrow from the bow ; in which respect we used to say, *mark the loose of a thing for the end of it.*" §

Bacon finds that men often fail to mark the loose or loss when they fail in their aim, for "*men mark when they hit, but never mark when they miss.*"

Mr. Rushton notes several other terms in Archery—"to glance," "to keep compass," "to reach"—we perceive no distinctive differences between the use of these terms in the Plays and in Bacon's poetic prose. He speaks of "*writings which have cast but a glance or two upon facts,*" || of the variety in nature "*which mortal eye may glance at, but hardly take in,*" ¶ of "*light motions which glanced through his mind,*" of the way which some people have of justifying themselves by *glancing and darting* at others. "*Such indirect glances and levels at persons*" \*\* should be considered, be disallowed. Then in the pages of *Shakespeare*, we read of

"*Writings . . . wherein obscurely*  
*Cæsar's ambition shall be glanced at.*" ††

And in the following *the glances and light motions of the mind* †† (or imagination) of a man are thus coupled :—

"The poet's eye, in a fine phrenzy rolling,

\* *All's Well* ii 1. † Rather a quibble or pun ? ‡ "*Shakespeare an Archer*," p. 110 § *Ess. of Prophecies*. || *Gt. Instaur.*, Pref. ¶ *Ess. of Cupid*. \*\* *Conts. of the Church*. †† *Jul. Cæs.* i. 3. ‡‡ *De Aug.* li. 13, v. 4, ix. 1.



Doth *glance from heaven to earth, from earth to heaven,*  
And gives to *airy nothing* a local habitation and a name.\*

Then the *glancing and darting and levelling at persons* is well illustrated in the long scene in *Love's Labour's Lost*, v. 2, where the ladies mock the gentlemen "downright," and Biron at length gives in :—

"Here stand I, lady ; *dart thy skill at me . . .*  
Bruise me with scorn, confound me with a flout ;  
Thrust my sharp wit quite through my ignorance ;  
Cut me to pieces with thy keen conceit."

And just as Bacon speaks of "anything that may but *glance upon the friendship of England*," † so Oberon reproaches Titania that she "can thus *glance at his credit* with Hippolyta," ‡ and Edmond of the treasons and the hell-hated lie which "*glance by*, and scarcely bruise." §

Then of "keeping within compass," which is explained from Ascham and illustrated from *Shakespeare*, the same uses are equally found in many parts of Bacon's prose works. He speaks of matters being kept or not restrained "*within the compass of any moderation*;" || of "judgment contained *within the compass of law*," ¶ of "keeping *within the compass of instructions*,"\*\* or of "going beyond the compass of his intention." ††

So again with the term "to reach," the prose equally with the poetry has instances of its use. We do not quote them, however, believe the allusions to be nautical rather than toxophilite—"A Reach" being a supiciously Baconian Dictionary explained as meaning the farthest point in a straight line from the place whence a ship starts to the place which it *reaches*.

We note also in *Shakespeare* the omission of the Parthian bow, although the Tartar's bow is twice alluded to. Mr. Rushton quotes Ascham of the Parthians who brought themselves into utter destruction by exchanging their bows for spears, but no parallel is adduced from the plays. Puck, however, being dispatched on an errand, declares that he "will go swifter than arrow from a Tartar's bow." †† Bacon, however, speaks of the Parthians, and Tartar's bows ; and

\* *M. N. D.* v. 1. † *Hist. Hen.* VIII. ‡ *M. N. D.* ii. 2. § *Lear*, v. 3.  
|| *Pacfn. of Ch.* ¶ *Report*, 1606-7. \*\* *Proclamation*. †† *Report*. †† *M. N. D.* iii. 2.

moreover enlightens us as to their peculiarity. The bow, or perhaps we should say, the Parthian or Tartar Archer could shoot flying, or running away; and Bacon compares a second enterprise, when a first has failed to "*a Tartar's or Parthian's bow, which shooteth backward.*" \* Of words which take effect after the speaker has departed, he says that "*as a Tartar's bow (such words) do shoot back upon the undertaking.*" †

The pleasant book upon which we have been commenting concludes, as it begins, with remarks from Ascham, upon the need for recreation "for all men sore occupied in earnest study. . . . The body grows cold whilst the mind is studiously engaged . . . and *the mind must be unbent* to gather and fetch again this quickness withal." Thus we return to Bacon's early notes on "Play," and "Recreation." "*Dice and Cards,*" he says, "*may be used sometimes as a recreation, and to unbend the bow.*" "*Apollo does not always keep his bow bent,*"—and for himself, he finds that "*for two months and a half to be strong bent, is too much for my bow.*"

Mr. Rushton quotes a proverb which forms an entry in Bacon's *Poems* (491). "*Many talk of Robin Hood, who never shot in his bow,*" and (adds Mr. Rushton) "I know that some talk of Roger Ascham, who never knew his books."

It is to be hoped that those who have never known them may be encouraged to read them, or at least to read the charming transcripts and interesting commentaries which must be useful to Baconians and Shakespeareans alike.

\* Sp. on the Subsidy, 1597. † *Adv. L.* ii. 1, *De Aug.* v. 4.

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THE REV. EDWIN GOULD AND THE CIPHER  
IN "A MIDSUMMER NIGHT'S DREAM" AND  
"THE TEMPEST."

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INTRODUCTION.

IN introducing the following paper, we are bound to give some apology and explanation with regard to the omission from our pages of the long lists of words extracted by Mr. Gould, and the countings and calculations by which he extracted those words. They would fill 20 pages of *BACONIANA*, and long experience convinces us that not one in a hundred of our readers would consider, much less be at the pains to verify them. On the other hand, should there be a casual error, a venial slip or misprint in any one of the 50 lists of words, or in any of the 700 calculations recorded on those pages, it might entail upon the learned and industrious cryptographer annoyance and abuse similar to that which has been liberally bestowed upon Mr. Donnelly in reward for his laborious researches, and suggestive discoveries. Mr. Gould is an English clergyman, resident in Canada, and the delay caused by correspondence upon minute points or errors is so great that, on the whole, it is thought best, for the present, to withhold the tables which show the workings of the cipher, and to publish only the principles upon which those tables were framed, and the results. Nevertheless, should anyone be seriously disposed to work at the subject, and to examine conscientiously into Mr. Gould's calculations, he can (by introduction to the editing committee) be furnished with a copy of the tables. Meanwhile it is only just to Mr. Gould to add that, as far as time has permitted us to verify the calculations, they have been found perfectly accurate.

It will be seen that Mr. Gould does not profess to have found a true key or short cut to the cipher. He collects the words by counting down and up to them in each column or section, but he has not discovered any rule by which to arrange them. Each word is, however, counted to upon fixed principles, following the lines laid down by Mr. Donnelly, and anyone who will may, with only one or two numbers, satisfy himself as to the amount of patience required. For instance, in Mr. Gould's tables, upwards of 400 words are approached by the

“root-number” 457 and its modifiers, and as many more words are reached in a similar manner by 443. The groups or clumps of words thus extracted from each column or section, have then to be turned about and arranged in readable order so as to form a consecutive narrative, such as the passage which Mr. Gould sends from “A Midsummer Night’s Dream.”

We have had occasion to speak in these pages of the Anagrams found in Baconian title-pages, and in detached pieces in certain books. Opponents who seem to take no pains to master the principles and method of such Anagrams, or to test the specimens which have been worked out, have yet been eager to pronounce them absurd and impossible, and to discourage others from even investigating them. “Anything else,” they say, “might be made of those words;” yet they have never as yet produced to our confusion “anything else.”

To make plain the plan upon which Mr. Gould proceeds, we ask our reader to suppose himself playing at the game of “Spelling.” One thinks of a word, and from a box of mixed letters he selects those which spell out that word. The letters shaken together are handed to another player. Say that the letters are as follows :—A C I I O R T V— a little twisting about, and we find that these letters form themselves into the name of VICTORIA. This is a common anagram.

Precisely the same thing which is thus done by the child with letters, may be done in riper years with the groups or handfuls of words extracted by Mr. Gould’s calculations; they must be arranged or marshalled so as to make sense, and it is seldom found that this can be accomplished in any way but one. Suppose that the following groups of words had been extracted by calculations such as Mr. Donnelly and Mr. Gould describe and employ :—

Elizabeth	sixteenth	advancement	and
revival	took	day	present
the	almost	century	a
of	Queen	learning	continued
universal	and	knowledge	this
towards	In	place	the
sudden	of	unto	has
in		of	reign
		end	the
			the

How should we set to work in order to make out a sentence from this collection of words? The late Mr. George Bidder (whose name is



familiar to cryptographers as that of one of the most ready and ingenious decipherers) was wont to say that deciphering is not so much a matter of mathematics as of "gumption"—keenness of perception, and quick apprehension of hints and devices. We daily realise more and more the truth of these words. Francis Bacon's mathematical papers, which are known to be extant, are still kept concealed from the public eye. It seems incredible that such concealment should much longer be persisted in, and whenever these papers are brought to light it is probable that the mathematical principles which rule these ciphers, and the short and easy way by which they are to be read, will be revealed, and will prove (as an old book says of the "secret writings") easy enough for the understanding of a woman or a child. Meanwhile, let us be content to reach the centre of this labyrinth by the simple expedient of trying and trying again. The thing remains a puzzle, and must, like all other puzzles, be discovered by patience and perseverance, with a due admixture of Mr. Bidder's "gumption." The decipherer, thus equipped, will perceive that, in the four groups of words given above, there is, excepting the name, "Elizabeth," only one word which begins with a capital letter—it is "In." Here is a hint to act upon. Placing this word first, it soon appears that, "In the reign of Queen Elizabeth," something occurred which is to be described. Then comes the full sentence. "In the reign of Queen Elizabeth, and towards the end of the 16th century, a sudden and almost universal revival of learning took place; this advancement in knowledge has continued unto the present day."

The laws of grammar help us greatly in arranging the sentences. When in the groups we find *he, you* and *them*; *hath, have, gives, doth, is, are coming, are able, have, make*; there is little difficulty in allying verb to pronoun, and we presently discover what it is that *he doth, hath, or is, who they are, who are coming, and what* it is that they are to do or make. Such work is unsuited for an impatient or totally unimaginative inquirer, on which account it seems to be better adapted to "the soul feminine" than to the manly mind. It is a work of patience, stimulated by love of truth. We do not, and we know that Mr. Gould does not, claim for the present paper that it is in all points *unassailable*—only that such results as have been arrived at, have been arrived at by perfectly straightforward methods, which

time will doubtless enable him to perfect. Such work is, as Bacon says all pioneer work should be, as "a thread to be spun upon."

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We will now let Mr. Gould speak for himself in the following article which he calls "The Continuous Cypher in the Shakespeare Plays."

IN the August and November (1894) numbers of *BACONIANA* we gave some account of a cipher running through the Shakespeare plays and traceable in every column in so far as we had investigated the matter. It is our purpose in this article to give a complete explanation, in so far as we understand it, of the continuous cipher in the plays, with the method of its unfolding in order that others may be able to continue the work from where we leave it.

The basis or foundation of the cipher is the root number, of which there are very many for each play. We have sometimes used over a hundred in a play, and in every column, and not less than this are required to solve the hidden story contained in an entire column. These root-numbers are found by counting the number of words from the top of any one of the three first columns of any one play to the words beginning with a capital letter (other than those at the beginnings of lines, which are never regarded unless they are the words I or O) or to I or O or other capital forming a word by itself, in one of the other two.

Thus, to take an example, let it be in the first play, in the folio edition the *Tempest*. If we count the words in the first column, omitting the titles and stage directions (and all words in brackets or parentheses—in this case, however, there are none), and counting all hyphenated words as one, we shall find that there are 259 words in this column. If, then, we go on counting from the top of the next column, we shall come in the middle of the second line to the word *what*, which is the 15th word from the top. The number 15 therefore added to the number 259 (the number of the words in the first column) gives 274 as our first root-number. Then, if we count on four words further, we come to the word *shall*, and  $259 + 19 = 278$ , which is our second number; and so on through the column. In like manner, with 259 as our starting-point, we may also go through the

third column, and so gain an additional supply. And when we have done this, we may take the number of words in the second column (286) as our basis and go through the first and third in the same way, adding to this original number those that accrue from counting down to the capitalised words in these throughout. Lastly, we may do the same, taking the number in the third column (436) as our basis and going through the other two.

We shall often find that the same number is duplicated and triplicated in the course of our calculation, but this is only an additional security, and there is no want of other and new ones for all that is required.

This, then, gives us the root-numbers for this play of the *Tempest*, and those which we may use in every column of the play. And the root-numbers for each play are found in the same manner. We will not undertake to affirm that the root-numbers are to be found in no other way, or that other columns of the plays may not be used in the same way, as they contain words beginning with a capital also. But, as Mr. Donnelly hints in his book that they are to be found by means of calculations connected with the three first columns, although he does not tell us what these calculations are, we have acted upon the hint and always confined ourselves to these, and have found them to answer our purpose. The peculiar arrangement of these three columns, being that of two short columns followed by a long one, seems to indicate a purpose of the kind.

In addition to the ordinary root-numbers which are particular and peculiar to each play, we have, as stated in our previous article, been fortunate enough to hit upon two which appear to be universal, and to apply to every play and every column of each play, and have sometimes yielded quite striking results. They are the numbers 600 and 703. We would not assert that there are not others, but these are the only ones we have found. Even where they cannot be obtained in the ordinary way, in the first columns of any play, they may still be used in that play with good results. The number 703, for example, is not one of the root-numbers of the *Tempest*, and yet, as may be seen in our first article (BACONIANA for August, 1894, p. 336) it does admirable service in the third column of that play, as is true also of 600 in another sentence in the same.

Having thus found the root-numbers, we have next to apply them, and this we do in the manner, speaking generally, pointed out by Mr. Donnelly: that is to say, we deduct from our root-number, taking any one and following any order we please, the number of words in any column of the play, or in any section of a column, of those into which the column is divided by stage directions or the exits and entrances of the characters. These are called *modifiers*, and may, as we have said, be used at pleasure, although it will generally be found most useful to use those which contain a number of *accidentals*, as we have been in the habit of styling them, borrowing a term in use in music. These accidentals consist of the bracketed and hyphenated words found in any column, and are a very important element in the resolution of the cipher. But of this more presently.

Our first concern is with the modifier, which we deduct from the root-number, and set down the remainder with the word answering to the number in the column upon which we are working. Thus, if it be the third column of the *Tempest*, and our root-number is 681, and our modifier the number of words in the fifth column (435), then we write :

$$681 - 435 = 246 \text{ } be.$$

For *be* is the 246th word from the top of the third column. Our next point is to find the 246th word from the bottom, and this, as Mr. Donnelly has shown us, is most easily found by deducting 246 from the number of words in the column and adding 1 to the remainder. Thus, as we have seen above, there are 436 words (exclusive of bracketed and hyphenated words) in this third column, and deducting from this 246, and adding 1, we get:

$$436 - 246 = 190 + 1 = 191 \text{ } the.$$

We have thus two words, *be the*, of our sentence, though not necessarily the first ones, nor do they necessarily follow in this order, though in this instance they do. But how are we to get any more ?

answer is, By using our accidentals, or the hyphenated and bracketed words both in the column itself and in the modifier, first alone or separately and afterwards in conjunction.

Now, if we examine the column before us (*Tempest*, col. 3), we shall find that the whole of the first line (consisting of nine words) is



bracketed, and that some distance down the column we have eight words more in brackets. Thus we have 17 words in brackets near the top of the column and no hyphens, and, after that, no more accidentals of any kind till we come down near to the bottom, when we find just one word more in brackets, *Miranda* (making 18 in all, which we write thus—18 *b*) and one hyphenated word, *dark-backward* (1 *b*), so that the whole sum of accidentals in the column is, 18 *b* + 1 *h* = 19 *b* and *h*. We often find the majority of the accidentals thus at one extremity of the column, either top or bottom, very often the whole, and evidently with design.

But there are also bracketed and hyphenated words in our modifiers (col. 5), namely, eight of the former and three of the latter, scattered through the column. Which, then, are we to use first? It matters but little. At first we used to begin with those in the column itself, taking first those above our working-point and then those below, and then those in the modifier, ending with all combined. Latterly, our practice has rather been to take them in their numerical order, beginning with the lowest, wherever found, whether in column or modifier, and so going up to the highest. The order of the words will be different in the two cases, but we do not find that one order is any more likely to be the true one, as a rule, than the other.

In the case before us the smallest accidental is, of course, the 1 *h* or 1 *b* of the column; but, as these are both below our first word (*be*), as well as the other, they can affect only the counting up from the bottom, and not that from the top. Had either of them been between the two, it would not be used at all, as it would not have been met with either in counting up or in counting down; but, as they are both found in counting up to our second word, then we thus obtain two words more of our sentence, thus:

$$436 - 245 \text{ (} 246 - 1 \text{ } h \text{ or } 1 \text{ } b \text{)} = 191 + 1 = 192 \text{ } vessel.$$

$$436 - 244 \text{ (} 246 - 2 \text{ } b \text{ and } h \text{)} = 192 + 1 = 193 \text{ } which.$$

Our next accidental (which, we may here remark, is always deducted from the number first obtained, whether counting up or down) is the 3 *h* of col. 5, which is used both up and down, and so gives us two words more, as thus:

$$246 - 3 \text{ } h = 243 \text{ } ear.$$

$$436 - 243 = 193 + 1 = 194 \text{ } thou.$$

The next accidental is 4 *h*, formed by adding the 3 *h* of col. 5 to the 1 *h* of the column itself. But as the 1 *h* is below 246, the 4 *h* can only be used in counting up, and so gives us only one new word, thus:

$$436 - 242 (4 h) = 194 + 1 = 195 \text{ sawst.}$$

We have nothing more now till we come to the 8 *b* of col. 5. We might suppose that we could add the 3 *h* to the 2 *b* and *h* of the column, but this has never seemed to us legitimate, and we have always been careful to join only similars together, as *b*'s with *b*'s, *h*'s with *h*'s, *b* and *h*'s with *b* and *h*'s. Of course, in cases where there is only one of a kind, as the 17 *b* of the column at the top, we do not hesitate to join that with the *b*'s and the *b* and *h*'s of col. 5 to give us the whole sum of accidentals in the downward count.

We have thus perhaps said enough as to the *modus operandi* of our cipher. A reference to our previous articles (specially the first) and to Mr. Donnelly's book will enable anyone interested in the question, we think, to go on with it.\*

Before quitting this part of our subject, however, we desire to add that, as was shown in our previous articles, the sentences are formed by the combination of two or more sections which contain similar sequences of words, although the key to the sentence is often found in a single section giving the introductory or other leading words, from which the rest can be made out by a careful study of the several sections. In what follows we give in full our latest attempt at getting hold of the hidden story contained in the *Midsummer Night's Dream*, which we think will be of interest to all who regard Francis Bacon as the real William Shakespeare, and the author of the plays bearing his name. By way of illustration of the working of the cipher, as well as in justification of our reading of it, we will append to the story the sections and formulas by which some of the most striking and difficult portions were obtained.

(To be continued.)

\* It will be observed in our previous articles that some words have been left out which did not appear to us to belong to the sentence.

## NOTES FROM MR. W. F. C. WIGSTON ON "LOVE'S LABOUR'S LOST."

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THE most extraordinary features of *Love's Labour's Lost*, are :—

1. The connexion obtaining between the *Black Mistress* of the Sonnets and (the *Black*) Rosalind.

2. This connexion corroborated by a paradox of contradictories in context with both and of like nature.

3. Certain poems introduced into the play, refound again in Sundry Notes of Music. That such connexion bespeaks a philosophical and planned inter-relationship.

4. That the action of the play is a *separating* and a *joining*, i.e., marrying and undoing that marriage (as in mockery).

That the paradox of the Black Rosalind being the SUN quite falls in with this separating dual unity which is *one and yet two*. (See Phoenix and Turtle.) When Biron says Rosalind is *like the Sun* he has *discovered himself in her*.

That, in short, the play is a philosophical mystery dealing *with the Platonic Creation through Love*, and that obscure as this may appear, it was written as a *key* to the entire problem of this creative art. When Moth (or Eros) declares Armado a Cipher, I take it seriously to be a Cipher *which unlocks* (marries or separates) *two opposed sides of arts* (paradox of the Phoenix and Turtle). I am convinced that it is so, though men will have to study hard to believe it.

*Love's Labour's Lost* (superficially read) is seemingly only a witty, graceful comedy between Lords and Ladies. It truly contains something much profounder.

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## OUR BOOKSHELF.

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DOCTOR MOYES' Book on "Medicine and Kindred Arts in the Plays of Shakespeare"\* is a most masterly piece of work. He keeps clear of all points of controversy, and treats wholly of the works, not of the *writer*, but Baconians find some highly interesting statements in his preface, which we will first give *in extenso*, and then proceed to comment upon. The following quotations all are taken from the first chapter. . . . "The time in which



Shakespeare lived corresponded to that period in Medicine which immediately preceded the discovery of the circulation of the blood." "In medicine the time was one of transition and hence of strife. Galen's theories were being called in question. . . . The Royal College of Physicians had been incorporated since 1518. Three Lectureships had been founded by Linacre in the Universities, two in Oxford and one at Cambridge. The duties of the Lecturers were to explain Hippocrates and Galen to the young students and provision was made that if none in the College were capable, proper persons from any other Society might be chosen. Linacre had been succeeded as President by Dr. John Caius, one of the most learned men of his time, who had been a student in Padua, under the celebrated Montanus." Then comes a footnote. . . . "Key, Latinized into *Caius*, although represented in the *Dramatis Personæ* as a French Physician, there is little doubt that it is he whose name is taken advantage of in 'The Merry Wives of Windsor' as Dr. Caius."

Then on page 6 (still of the Introductory Chapter), we find "various passages show that Shakespeare was not unacquainted with the rival schools of Medicine and with the great medical names of antiquity, "That he was acquainted with the rival schools controversy between the Galenists and the Chemists we learn from the following passage in 'All's Well that Ends Well.'

"Lafeu (speaking of the King's illness): 'To be relinquished of the artists.' Parolles: 'So I say, both of Galen and Paracelsus.' "

"The occurrence of the names of Galen and Paracelsus in this connection is not fortuitous; the meaning is, that neither the old sect who swore by Galen nor the Chemists who pinned their faith to Paracelsus could render the King any help. This view is strengthened by the word *schools* occurring in a previous part of the same play.

"Helena, 'How shall they credit a poor unlearned virgin when the schools embowelled of their doctrine have left off the danger to itself?'"

"The above is the only mention of Paracelsus, but Galen occurs several times in different plays."

So far Dr. John Moyes, and now to comment on the information to be found in one short introductory chapter. Shakespeare (the author of the plays) was not ignorant of the rival schools of medicine, or of the great medical names of antiquity, or of the controversy between the Galenists and the Chemists; where had he obtained his knowledge? At Stratford-on-Avon, where the literature of the town was "probably a horn book or two," where few of the Town Council could write, and where the most appalling filth and depravity reigned supreme?

At Cambridge we learn there was a lectureship for the instruction of the



students in the lore of Hippocrates and Galen. Linacre, founder of this course of study had been succeeded by one John Caius, one of the most learned men of the time.

In 1573, Trinity College received two new fellow-commoners, Anthony and Francis Bacon. Little Francis was frail in health and loved to doctor himself; he took a keen interest in the science of medicine (see Spedding's "Life and Letters"). At the age of 15 he quitted the University, having learnt all that they could teach him. Did this include Caius' medical instruction? It is absurd to suppose it did *not*.

The medical knowledge in the plays is nearly all to be traced back to Hippocrates; statements which had been omitted or misquoted in the first translation from the Greek (the only one available at that date) are brought in with an accuracy which shows they came straight from the original. We cannot suppose that Dr. Caius, professor of Padua, the most learned city of a learned country, would have lectured from the English translation of his "subject," he and his hearers would go straight back to the original; *and so did Shakespeare*. Observe too that Galen was the second subject of these lectures; *Galen* not *Paracelsus*. Observe that *Galen* is mentioned many times as an authority. "I read of it in Galen," in conjunction with *Æsculapius*, Hippocrates (a curious combination that, for one who had not heard the last two names bracketted on all occasions), whilst *Paracelsus* is mentioned *once* as the opposition school; after the same fashion in which we say "he feared neither God nor Devil." Is it too much to infer that the writer of these plays had profited by the "Linacre Lectures?" Is it too forced a conclusion to draw that Francis Bacon, who above all things loved to dabble in medicine, had been an apt pupil of John Caius and that he brought him into the plays, first as Dr. Caius and then under the guise of Dr. Butts, of Gerard de Narbon, and as the delightfully clever physicians in "Macbeth" and "King Lear."

Dr. Moyes devotes a chapter to each disease or class of disease mentioned in the plays and demonstrates the great knowledge of their treatment displayed; he also notes that three classes of doctors appear in the plays, physicians, apothecaries, and what we call *quacks*; at Stratford-on-Avon, I fancy, only the last named flourished!

Dr. Moyes' book is admirable in every way, and it is a matter for deep regret that it is a posthumous work. He left notes on "Medicine in Ben Jonson and Marlowe;" cannot his literary executor be persuaded to work them up into an Article? They are, judging by "Medicine in Shakespeare," too valuable to be lost.

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In the introduction to his book, "Shakespeare, Bacon, Jonson and

Greene,"\* Mr. Castle is guilty of the outrageous statement that the Baconians do not believe that Bacon wrote the Sonnets. We should like to have his authority for this remark. We asked several original members whether he has any ground for his assertion. "On the contrary," said one of our most enthusiastic pioneers, "it was the law and learning in these marvellous poems so universally attributed to a youth of 18, the son of a butcher in a remote country village, that set me on the right line, then their dedication, so mysteriously omitted after *Bacon* had quarrelled with his great friend, the Earl of Pembroke, an omission explained by the Shakespeareans by a delightful myth regarding a love affair between the actor and one of the Queen's ladies, in which a mythical rivalry between *Earl* and *Actor* is made the reason for the removal of the dedication." But apart from one or two equally wild statements which show that Mr. Castle, like many other, or, we may say, *all other* Shakespearean writers, has not taken the trouble to read our story before contradicting it, the book is most interesting and reasonable. The writer is *with us* in so far as he believes that it was impossible for the "Man of Stratford" to have turned out the plays as they stand; but though he says to us "Within a little thou persuadest me to become a Baconian," there is still an enormous gulf between us. For Mr. Castle is convinced that the Actor wrote the Plays and was materially helped by Bacon, Jonson, and Greene; and professes to be able to pick out their handiworks. There the writer of this review (we speak not for other Baconians) is quite with him; there seems every reason to believe that Bacon was greatly helped by some of the writers of his day; in fact, that he used the superior ones as collaborateurs and the poetasters as hack writers, but that Shakspeare, the actor, impounded all the wits of the age and got them to assist in his writings is beyond our faith.

Mr. Castle brings out several interesting points; one being that of the super excellence of the boy actors of the Elizabethan Stage; he points out that the *women's part*, which by common consent so far transcend *the men's* in the Shakespeare plays, were all designedly written for *boys*, and as he points out the boy actors must have been simply marvellous, as the author has put nearly all his noblest passages in the mouths of *women*. Mr. Castle divides the plays into legal and non-legal, leaving a few unclassified; amongst these is "the Merchant of Venice." Is it left out of the legal plays because it contains the only bad piece of law to be found in the plays? We think that as a "Counsel learned in the Law," Mr. Castle might have shewed us how even "Homer nods" and how a Lord Chancellor's Law may sometimes be at fault.

E. B. W.

\* "Shakespeare, Bacon, Jonson, and Greene." Sampson Low, Marston & Co.